

# The Musical World.

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VOL. 46—No. 19.

SATURDAY, MAY 9, 1868.

PRICE { 4d. Unstamped.  
5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT-GARDEN.

THIS EVENING (SATURDAY), MAY 9TH, will be performed (for the first time this season), Flotow's Opera,

"MARTA."

On MONDAY NEXT, May 11th (for the first time this season), Donizetti's Opera, "LUCIA DI LAMMERMOOR."

On TUESDAY NEXT, May 12th, Gounod's Opera, "FAUST E MARGHERITA."

On THURSDAY NEXT, May 14th (for the first time these two years), Meyerbeer's Grand Opera, "LES HUGUENOTS."

On SATURDAY, May 16th (for the first time this season), Bellini's Opera, "LA SONNAMBULA."

## CRYSTAL PALACE.—HANDEL FESTIVAL

TICKET OFFICE OPEN from TEN till FIVE DAILY.

## PHILHARMONIC SOCIETY.—FIFTY-SIXTH

SEASON.—Conductor, Mr. W. G. CUSINS.—FOURTH CONCERT, MONDAY, May 11th.—Symphonies (D minor), Spohr; "E-oica," Beethoven; Overture Symphonique (MS.), J. F. Barnett; and "Ruler of the Spirits," Weber. Concerto, Reinecke, Pianoforte, Herr Alfred Jaell. Vocalists, Mdlle. Kellogg and Signor Felli. Reserved Seats, 15s.—Lamborn Cook, Addition, and Co., 63, New Bond Street.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

HERR CARL HAUSE has the honour to announce that his SIXTH CONCERT will take place on THURSDAY EVENING, May 14th, 1868, when he will be assisted by the following Artists:—Vocalists—Miss Fanny Armytage, Fräulein Catharina Baum (from Berlin), and Mr. Frank Elmore; Violin, Mr. Henry Blagrove; Violoncello, Mr. Aylward. Conductor, Herr F. Weber. Single Stalls, 10s. 6d.; Unreserved Seats 7s.; Family Tickets (to admit three to the Stalls), £1 5s. Tickets may be had at the Hanover Square Rooms, and of Herr Carl Hause, 39, Wigmore Street, Cavendish Square. The Concert will commence at Eight o'clock precisely. Carriages may be ordered at Half-past Ten.

## SIGNOR GIULIO REGONDI'S SECOND MATINEE

MUSICALS will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY, May 21st, 1868, to commence at Three o'clock. Artists:—Madame Florence Lancia, Miss Poole, Mr. W. H. Cummings, and Signor Gustave Garcia; Pianist and Conductor, Signor Li Calsi; Concertina and Guitar, Signor Giulio Regondi. Reserved Seats, Half-a-Guinea, or Three for a Guinea; Unreserved Tickets, Five Shillings each; to be had of Messrs. W. Wheatstone & Co., and of Mr. Fish, at the Rooms.

## MESSRS. SYDNEY SMITH and HENRY BLA-

GROVE'S PIANOFORTE and VIOLIN RECITAL, under Distinguished Patronage, HANOVER SQUARE ROOMS, on TUESDAY EVENING, May 19th, at Half-past Eight. Pianoforte, Mr. Sydney Smith; Violin, Mr. Henry Blagrove; Violoncello, Mr. Aylward; Vocalist, Miss Cecilia Westbrook; Accompanist, Mr. Aylward. Stalls 5s.; Unreserved, 2s. 6d.; to be had of Messrs. Ashdown & Parry's, 18, Hanover Square, where a plan of the Room may be seen.

## MISS AGNES ZIMMERMANN'S EVENING CON-

CERT, FRIDAY, May 22nd, at Eight o'clock, HANOVER SQUARE ROOMS. The programme will include her new Sonata for Pianoforte and Violin, and her transcription of Bach's Gavotte. Vocalists—Miss Julia Elton and Mr. Cummings; Violin, Herr Auer; Violoncello, Signor Piatti. Conductor, Signor Randegger. Tickets, 10s. 6d., 7s., and 3s., to be had of Miss Zimmermann, 13, Dorchester Place, N.W., and at the Rooms.

## BEETHOVEN ROOMS, 27, HARLEY STREET.

MISS CLINTON FYNES has the honour to announce that her FOURTH PIANOFORTE RECITAL (Series of Six), will take place on WEDNESDAY MORNING, May 6th, to commence at Half-past Two o'clock. Tickets—Single, 5s.; Reserved and Numbered, 7s. To be had at Austin's Ticket Office, St. James's Hall; and of Miss Clinton Fynes, 27, Harley Street.

## HERR LEHMEYER has the honour to announce that

his FIRST SOIRÉE of CLASSICAL and MODERN PIANO MUSIC will take place on WEDNESDAY 18th of May, at the BEETHOVEN ROOMS, Harley Street, when he will be assisted by the following eminent Artists:—Miss Fanny Holland, Mme. Czerny, Mdlle. Salvi, and Mme. Sauerbrey, Mr. Alfred Hemming, and Signor Caravoglia. Violin, M. Chandeau Lane; Zither, Herr Fittig. Conductors, Mr. Beuthin and Herr Armbrister. For all particulars, please apply to Herr LEHMEYER, 14, Store Street, Bedford Square.

## HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

Mdlle. Christine Nilsson.

THIS EVENING (SATURDAY), MAY 9TH, Flotow's Opera,

"MARTA."

NEXT WEEK.

Mdlle. Christine Nilsson.

TUESDAY NEXT, May 12th, Flotow's Opera, "MARTA."

Titians, Christine Nilsson, Clara Louise Kellogg.

Grand Extra Night.

WEDNESDAY NEXT, May 13th, Mozart's Opera, "IL DON GIOVANNI." Donna Anna, Mdlle. Titians; Donna Elvira, Mdlle. Christine Nilsson; Zerlina, Mdlle. Kellogg; Don Ottavio, Signor Bettini; Leporello, Herr Rokitsansky (his first appearance this season); Masetto, Signor Ziboli; Il Commendatore, Foll; and Don Giovanni, Mr. Santley. Conductor, Signor Arditi.

Mdlle. Titians.—Debut of Signor Ferensl.—Extra Night.

THURSDAY next, May 14th, Meyerbeer's Grand Opera, "LES HUGUENOTS." Raoul di Nangis, Signor Ferensl, of the Imperial Opera, Vienna (his first appearance); Il Conte di San Bris, Signor Gassler; Il Conte di Nevers, Mr. Santley; De Cosse, Mr. Lyall; Tannanes, Signor Agretti; Bois Rose, Signor Bolli; De Retz, Signor Cassaboni; Merli, Signor Ziboli; Marcello, Herr Rokitsansky; Margherita di Valois, Mdlle. Sincio; Dama d'Onore, Mdlle. Bauermeister; Urbano, Madame Trebelli-Bettini; and Valentina, Mdlle. Titians. Conductor, Signor Arditi.

MDLLE. TITIENS as DONNA ANNA on WEDNESDAY NEXT, and as VALENTINA on THURSDAY NEXT.—HER MAJESTY'S OPERA.

MDLLE. CHRISTINE NILSSON as LADY ENRICHETTA ("Marta") THIS EVENING and on TUESDAY NEXT; and as DONNA ELVIRA on WEDNESDAY NEXT.—HER MAJESTY'S OPERA.

MDLLE. CLARA LOUISE KELLOGG as ZERLINA on WEDNESDAY NEXT.—HER MAJESTY'S OPERA.

SIGNOR ARDITI has the honour to announce that his GRAND MORNING CONCERT will take place on MONDAY, May 25th, at Her Majesty's Opera, Theatre-Royal, Drury Lane, when all the most distinguished Artists of the Company will assist. Further particulars will shortly be announced.

## GLASGOW.—CITY HALL SATURDAY EVENING

CONCERTS (conducted by the Directors of the Glasgow Albionians' Union); Secretary, Mr. JAMES AIRLIE.—Organist, Mr. H. A. LAMBERT; Solo Pianist and Conductor, Mr. EMILE BERGER. Another successful Season of these Concerts has just terminated. The FIFTEENTH SEASON commences next SEPTEMBER, and will extend over the succeeding eight months, to make arrangements for which Mr. AIRLIE is now in London, and may be communicated with at Angus' Hotel, 23, New Bridge Street, Blackfriars.

JAMES AIRLIE, Secretary.

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MR. J. WILLIAMS, Music Publisher, begs to announce his REMOVAL from Holborn to

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### PAGANINI REDIVIVUS IN PORTADOWN AND ARMAGH.

**PORTADOWN CHORAL CONCERT.**—The pleasure of the evening was greatly enhanced by the performances of the Musical Prodigy, known by the *nom de guerre* of PAGANINI REDIVIVUS, who has been displaying his wonderful powers in Belfast, and other towns of Ulster, etc., etc.—*Portadown News*, Saturday, April 18th, 1868.

**ARMAGH CHORAL SOCIETY.**—In addition, PAGANINI REDIVIVUS will perform three Violin Solos. We have had the pleasure of listening to the wonderful performances of this highly-gifted young man. He is regarded by those who are capable of appreciating his high attainments—by men who have made music the study of their lives—as a most remarkable man, transcending in his execution the highest achievements of all who have preceded him in this country. Apart from every other attraction he ought to draw as crowded houses as Thalberg, or his predecessor Paganini.—*Ulster Gazette*, Saturday, April 25th, 1868.

*N.B.*—Paganini Redivivus can accept engagements by the Night, Week, or Month.  
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**THE JONGHMANS TESTIMONIAL.**—The Friends of Mr. FERDINAND JONGHMANS, who has been for many years connected with the Oxford and Canterbury Halls as "Le chef d'orchestre," have proposed to present that Gentleman with a Testimonial, in order that they may prove their appreciation of his talents, and their esteem for his private character. Subscriptions may be forwarded to W. F. VANDERVELL, Hon. Sec., The Oxford.

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**FRAULEIN AUGUSTA MEHLHORN** will sing Herr OBERTRUP's admired song, "I WOULD I WERE" (Harp Accompaniment—Herr OBERTRUP), at Mr. F. Weber's Evening Concert, May 18th, at St. George's Hall.

**MISS STOCKEN** will sing SCHIRA's admired Waltz, "IL BALLO," at St. George's Hall, May 11th and June 4th.

**MISS BERRY-GREENING** will sing "SONGSTERS OF SPRING," and the Variation on "Cherry Ripe," composed expressly for her, at Jersey, every evening, from 19th to 29th May.

**MISS BERRY-GREENING** will sing "THE SONGSTERS OF SPRING" (composed expressly for her by ALFRED CARTER) at her Matinée, at the Hanover Square Rooms, June 5th.

**MISS BERRY-GREENING** begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Miss Berry-Greening's Matinée will be held, under distinguished patronage, at the Hanover Square Rooms, June 5th. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

**MISS ROBERTINE HENDERSON** will sing (with Mr. GEORGE HUDSON) NICOLAI's Duet, "ONE WORD," at Mr. H. J. Vaughan's Concert at Slough, May 11th.

**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 7, Harley Street, Cavendish Square, W.

**MADAME WEISS** has the honour of announcing to her friends and the public that she has resumed her Professional Duties, and is in town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

**MDLLE. CARLOTTA PATTI** will arrive in London May 28th, and remain until July 5th. Letters respecting Concerts should be addressed to Arthur Chappell, 50, New Bond Street.

**MDLLE. ZEISS**, First Contralto-Mezzo-soprano, from the Théâtre Italien, Paris, begs to announce her arrival in London for the Season, and that she is open for Operatic Engagements, Concerts, Soirées, &c. Address to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

#### MR. EMILE BERGER.

**MR. EMILE BERGER** begs to inform his Friends and Pupils, that he returns to town for the season on the 24th May. All communications for Concerts, Lessons, &c., to be addressed care of DUNCAN DAVISON & Co., 244, Regent Street, London, W.

**MR. HENRY GORDON**, Tenor (who made his first appearance at Mr. Henry Leslie's Concerts), will sing at Signor Bellini's *Matinée Musicale* at St. George's Hall, June 15th. Communications respecting engagements to be addressed, Care of Messrs. DUNCAN DAVISON & Co. 244, Regent Street.

**MR. GRATTAN KELLY** will sing EMILE BERGER's admired Song, "A MESSAGE FROM THE DEEP," at Cork, Tuesday, May 12th.

**MR. F. WEBER** and Miss WEBER will play "A HAPPY HOME" (Piano Duet composed by Mr. WEBER), at his Concert, St. George's Hall, May 18th.

**MR. WALLACE WELLS** (*Primo Tenore*) will sing in "THE MAY QUEEN," and CORNEN's Ballad, "LOVELY SPRING" (Islington), May 7th; "ISRAEL IN EGYPT" (Canterbury) 15th.—All communications respecting Oratorios, Concerts, &c., to be addressed care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

**MR. CHARLES STANTON** (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.

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#### Just Published,

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AND

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 No. 4. "THE REQUEST" ("Viel Tausend Tausend Küsse Gleb"—E. Geibel).  
 No. 5. "THE VICTORY OF SPRING" ("Und als ich aufstand Früh am Tag"—E. Geibel).  
 No. 6. "EVENING SOUNDS" ("Ich nebe dich"—K. Beck).

Price, in one Book, 15s.; or separately, 3s. 6d.

"So far as we know this is the Op. 1 of a young lady who, for the sake of the well-known literary name she bears, and for her own undeniable talents, will be heartily welcomed into the ranks of song composers. By the issue of the work before us, Miss Coyne has bidden boldly for public favour. Six songs of a more or less ambitious character, to words translated by herself, are pretty well for a first attempt; but, we are happy to say, the result proves that the youthful composer and translator did not overrate her powers in either capacity.

"With regard to the music we may state generally that it is closely modelled upon the German *Lied*. Hence the accompaniment in every case is a more or less distinctive feature, and may claim in a great measure to play an independent part. For this reason the composer's task was one of greater difficulty than it otherwise would have been, while, as it happens in this case, the result is proportionately more artistic and valuable. The first song, 'Farewell for ever,' is simpler in character than some others of the set.

"No. 2, 'Fidelity,' is passionate in its expression, after the approved German style of giving musical utterance to deep feeling. The character of this song, which is one of considerable merit, will be promptly inferred from the following quotation:—



"No. 3, 'Parted,' appears likely to be the most popular of the set. The melody and accompaniment, with one effective interruption at the words—

'I wander on o'er land and main  
 In vain for rest I pine—'

flow smoothly on in this fashion:—



The change on the lines above quoted is one of Miss Coyne's boldest attempts, and does her equal credit with the rest of the song.

"No. 4, 'The Request,' is an excessively simple ditty in G major, which calls for no particular remark.

"No. 5, 'The Victory of Spring,' is equal in merit to any of its predecessors. But the gem of the collection is No. 6, 'Evening Sounds,' a song any composer short of the greatest might own with alacrity. Its opening at once excites expectation:—



Nor is that expectation disappointed, for what follows belongs to a high order of writing, examples of which are unfortunately but rarely found among our native composers."—*Musical World*.

London: DUNCAN DAVISON &amp; CO., 244, Regent St., W.



## Spider Silber across Felix Clément.

SIR.—M. Felix Clément, one of the jury of musicians—or rather, one of the musical jurymen—at the Paris International Exhibition of last year, has just published a volume on music and musicians entitled, *Les Musiciens Célèbres*, so large that it would be strange if nothing good were in it. The book, made up of 680 immense pages, contains records of the lives and works of ninety-one composers belonging to the sixteenth, seventeenth, eighteenth, and nineteenth centuries. It is adorned with forty-four portraits engraved on copper, and three photographic reproductions of ancient prints; it is furnished with a preface, an epilogue, a bibliographic appendix, an alphabetic index, and a table of contents—a very complete work, indeed, as regards form. English readers may perhaps be tempted to ask why it contains no memoir of Purcell, Arne, or Bishop among composers of the past, of Sterndale Bennett, Benedict, or Macfarren among those of the present? M. Clément has anticipated this question, or at least a portion of it, and already made his reply. He is afraid the English will be annoyed at not finding “the names of Purcell, Arne, and Macfarren.” So, by way of compensation, he gives an account of the adventures of the late Vincent Wallace among the cannibal population of some island not named, and of how the daughter of the King of this cannibal island loved Wallace, and finding him determined to leave her, proved her affection by making a cruciform incision on his breast and drinking the blood that flowed from the wound. This anecdote of Wallace, followed by a brief list of his works and the critical observation that “his instrumentation is well treated and affects symphonic forms,” is to be accepted in lieu of notices of “Purcell, Arne, and Macfarren.” Mr. Balfé, however, thanks to *Le Puits d'Amour*, *Les Quatre Fils d'Aymon*, and *L'Etoile de Seville*—the first two written for the Opera-Comique, the last for the Grand Opera of Paris—is not forgotten. Of Mr. Benedict M. Clément does not seem to have any knowledge; nor has he a suspicion of the existence of Sterndale Bennett. The Russian composer Glinka, and the Danish composer Niels Gade, are both passed over. On the other hand, we are furnished with full particulars of Hippolyte Monpou, and all the pretty French operatic composers of the day, from MM. Reber, Reyer, and Clappon to M. Offenbach. The volume, too, is enriched with a memoir of M. Lemmens, in which much stress is laid upon the popularity enjoyed by that composer and executant in London, and upon the vogue obtained by certain concerts at which M. Lemmens is supposed to play on the organ, while his wife, Madame Lemmens-Sherrington, sings. M. Clément has no wish to underrate the musical acquirements of the English. On the contrary, he bears witness to the excellence of their choral singing, and calls attention to the number of high-class musical societies existing in London. For all that, the history of music in England is represented in his stupendous volume by a brief memoir of Mr. Balfé, and a sketch of the adventures of Wallace in a cannibal island.

It was natural that a great portion of the work should be devoted to the composers of France. Nor have the composers of Germany been neglected, though the author shows himself, for the most part, unable to appreciate them. “Want of light” is the favourite accusation brought by M. Clément against the Germans. Beethoven, Mendelssohn, and Schumann are equally charged with obscurity. Beethoven's last overtures, the Mass in D, the Choral Symphony, and, above all, the last quartets are “apocalyptic works.” Here and there beauties may be perceived; but “light is wanting.” They are “powerful creations, amidst which the *Fiat lux* has never been pronounced.” Mendelssohn's music is “loaded with grey mist, and wanting in warmth and light;” while Schumann reminds M. Clément of the monkey in Florian's fable, who, wishing to make some experiments with a magic lantern, forgot the light. All is dark and impenetrable in modern German music.

Nevertheless, M. Clément affirms, in opposition to the current belief on the subject, that the symphonies of Beethoven were at once appreciated in France. “Although people have asserted the contrary, Beethoven's reputation soon became established in France. The first symphony in C was executed in Paris about 1810, under the direction of Habeneck, who made known all the other symphonies in succession,

at the Concerts Spirituels of the Opera, and, from 1828, had them performed by the incomparable orchestra of the Conservatoire.” Since M. Habeneck's death, in 1849, Beethoven's symphonies have continued to occupy the first place in the programmes of the Conservatoire Concerts, and they are now “applauded by thousands of assiduous and enthusiastic listeners who frequent the Popular Concerts of classical music directed by M. Padeloup.” M. Clément's memoir of Beethoven contains the story of the musical spider which took so fatal an interest in the composer's violin-playing, together with stock anecdotes of a similar kind. Most of his biographical data are derived from the “*Life*” written by Schindler, which M. Albert Sowinski has translated into French. One characteristic of Beethoven, cited from Seyfried's *Etudes sur Beethoven*, is worth producing. It is attributed to him by Ferdinand Ries, who declares that “Beethoven liked the society of women, particularly if they were young and pretty.” M. Clément professes an immense admiration for all that Beethoven produced up to 1808—the year of the *Pastoral Symphony*. He entertains considerable esteem for *Egmont*, the *Ruins of Athens*, and the overture to *King Stephen*, and informs us that “great as the value of those compositions may have been, they were destined to be eclipsed by the *Battle of Vittoria* (!) But after 1815 Beethoven becomes “apocalyptic;” and M. Clément shares the views of Frau Schnaps, Beethoven's cook, who did not like his manner at all when he was writing the Choral Symphony, and thought that his coming in late to dinner was very suspicious—it being a sign that he could not be quite right in his mind.

But M. Clément's great date is 1808. In that year Beethoven said his last word in the *Pastoral Symphony*, and Méhul's *Joseph* had been produced only the year before. Put these two things together and it will be as clear as the light in which Mendelssohn's compositions are wanting, that about the year 1808 the sceptre of music passed from Germany to France, which, some years later, was destined to receive a similar sceptre from Italy, and which, at least since 1830, has been at the head of all musical Europe. M. Clément admits that Weber and Mendelssohn maintained for a time the glory of Germany; but they have now been succeeded by “M. Wagner.” Then, Meyerbeer's works belong more to France than to any other country; while Donizetti followed the French taste in *La Favorite*, as Rossini had previously done in *Guillaume Tell*, and as Verdi did many years afterwards in *Don Carlos*. “Honour,” says M. Clément, “to Italy and Germany, who have given so many musicians of genius to the world. But a French school was inaugurated, at the beginning of this century, by Méhul. What, in conscience, can the neighbouring nations oppose to a rapid succession of composers such as Boieldieu, Hérold, Halévy, Auber, Ambroise Thomas, Gounod—whose works are executed on all the stages of Europe and of the world?” A German, seriously called upon to answer this question, would probably reply by citing the names of Mozart, Beethoven, Schubert, Weber, Spohr, Mendelssohn, &c. This last-named series of constellations is now, it may be said, at an end. But Boieldieu, Hérold, and Halévy also are gone; Auber has all but ceased to write; while, as for Ambroise Thomas and Gounod, scant popularity as he may have gained in England, Schumann is, at least, their superior. Moreover, the French composers named by M. Clément taking them altogether, are scarcely to be placed in the balance against one of the great composers of Germany.

But the German composers fare badly throughout at the hands of M. Clément. Mendelssohn, in particular, is placed in a lower rank than M. Ambroise Thomas—whose *Mignon*, that witless musical parody of *Wilhelm Meister*, Mendelssohn certainly could not have written. “We have seen,” says M. Clément, “that Mendelssohn cannot be classed even in the last rank of dramatic composers. . . . His music, laden with grey mist, wants heat and light. . . . Less biased, less exclusively attached to the defects as to the merits of the Germanic race, he might certainly have been able to modify his organization by a more frank contact with the Italian and French schools. . . . His symphonies are cold and foggy.” . . . Never, on the other hand, “did a more devoted heart beat in a German breast”—which, however, does not prevent M. Clément, from adding, immediately afterwards, that Mendelssohn possessed “a fineness of observation the more re-

doubtable because sentiments of kindness towards his fellow artists were unknown to him." (!)

Some of M. Clément's biographies are interesting, but the critical portion of his notices is absurd, more especially when he calls upon M. Fétis to support him. M. Fétis has somewhere said that the monotony caused by Mendelssohn's music (the monotony taken for granted) is caused by Mendelssohn's preference for minor keys; and M. Clément is of M. Fétis's way of thinking. The fact, however, is that a large number of Mendelssohn's celebrated works are written in major keys. For instance, the quintets in A and B flat; the two quartets in E flat; the quartet in D; the *Italian Symphony*; the *Lobgesang*; the sonatas for piano in E and in B flat; the sonatas for piano and violoncello in B flat and in D; the overtures, *Melusina*, *Calm Sea and Prosperous Voyage*, *Trumpet Overture*, *Wedding of Camacho*, *Heimkehr aus der Fremde* (*Liederspiel*), and *Military Overture*; the *Cornelius March*; the march and nocturno from *A Midsummer Night's Dream*; the Capriccio in E (dedicated to Klingemann); and the grand rondo in E flat for pianoforte and orchestra—to say nothing of the *scherzo* and *finale* of the *Reformation Symphony*, &c., &c. The notion that the major is necessarily associated with liveliness, the minor with gloom, ought scarcely to be entertained by any one who happens to have heard the "dead marches" of Handel, and remembers that the minor is the almost invariable mode of the Neapolitan tarantella. But in his attempt to demonstrate the gloominess of Mendelssohn's music from that composer's fondness for minor keys, M. Fétis (and with him his disciple, M. Clément) is wrong in fact as well as in argument. Mendelssohn has, of course, made good use of the minor as of the major mode: but in counting up the number of pieces he has signed in the minor, our musical arithmeticians should not forget that his first concerto in G minor has a slow movement in E major, and one of the most joyous *finales* ever written, in G major; that his second concerto in D minor has a slow movement in B flat major, and ends with a very brilliant *finale* in D major; that the *Andante* and *Rondo Capriccioso* begins in E major; that the most beautiful movement in the first symphony is, unquestionably, the *andante* in E flat major; that not the least beautiful movements in the violin concerto are the *andante* in C major and the *finale* in E major; that two of the movements in the Scotch Symphony, equal to any part of it, are the *andante* in A major, and the *scherzo* of *scheros*, in F major; and unquestionably that, the two movements universally admitted to be the best of the great quartet in E minor, Op. 44 (No. 2), are the *andante* in G major, and the *scherzo* in E major. Finally, in the songs, whether for voice or for piano, there are many more in major than in minor keys; while if we take the choruses in *St. Paul* and *Elijah* we also find that the majority are in major keys. Last, not least, the first movement, slow movement, and *finale* of the recently published sextet for pianoforte and strings are all in major keys—the first and last in D, the second in F sharp. But many more instances might be adduced.\* After reading a large portion of M. Clément's book, however, I can understand his inability to appreciate Mendelssohn; but I maintain that he cannot prove Mendelssohn's music to be monotonous, even by the argument borrowed from M. Fétis.

Les *Musiciens Célèbres* contains notices, biographical and critical, of most of the modern composers including Schumann, Herr Wagner, Sig. Verdi, M. Gounod, M. Thomas, &c., down to M. Offenbach. We learn from the memoir of M. Gounod that the first of that gentleman's works performed in public were four pieces given in London, at St. Martin's Hall, in the beginning of 1851. An article in the *Athenæum*, in which the compositions in question were very favourably reviewed, is said by M. Clément to have been from the pen of M. Viardot—a statement which the *Athenæum* has itself contradicted.\* To conclude, M. Clément's volume is not sufficiently interesting to peruse continuously, nor is it accurate enough to possess any value as a work of reference. It is neither a readable book nor a trustworthy dictionary.

Shaver Silber.

\* Mr. Silver might also have instanced the *Rondo Gioioso* in D (last movement of the *Serenade* for pianoforte and orchestra); the variations for piano and violoncello, in D (Op. 17); the charming little pianoforte piece in E major, called *The Rivulet*; many preludes, fugues, studies, &c.; besides psalms, motets, and many other sacred pieces.—A. S. S.

## MR. AND MRS. JOSEPH HEINE IN THE NEW WORLD.

News of these esteemed artists (violinist and pianist—as few can be unaware), which, though extending over more than two years, has only just reached us, in a single letter from Valparaiso, will be read with general satisfaction. We therefore submit it in the order of the occurrences which it embraces.

At San Francisco.

"M. Heine's performances are peculiarly interesting in consequence of his being deprived of the sense of sight. In his case, as in that of many others, the sense of touch is remarkably developed, and the delicacy with which he 'feels' the strings of his instrument is wonderful. M. Heine was a pupil of Sainton, the greatest violinist of the present century, and on leaving his tutor, Sainton confessed that he 'could teach him nothing more.' Paul Jullien was a master of the violin; his *forte* lay in the brilliancy of his execution, which could be appreciated by musical connoisseurs. The music which Heine produces appeals to the souls of his hearers. To appreciate his playing it is not necessary to know a note of music, and at the same time the most exigent of musical critics cannot fail to be satisfied. Madame Heine is decidedly the best pianiste who ever visited these shores, and may be said to be only second to Arabella Goddard, who is acknowledged to be the best pianiste in the world. The young ladies of San Francisco will probably derive as much advantage from hearing Madame Heine perform Mendelssohn's Grand Rondo in B minor, as they could from many lessons from a mere instructor."—(*From the "Californian,"* Dec. 15, 1866.)

At Panama.

"Mr. and Mrs. Joseph Heine, the world renowned musicians, who arrived here some two weeks ago from San Francisco, take their departure to-day per steamer 'Santiago' for the South, intending to visit professionally the different republics on the west coast. During their short stay in Panama these eminent artists gave some concerts and were handsomely received by large and select audiences, who seemed fully to appreciate the rare treat offered. Mr. Heine as a violinist is unexcelled; we lack words to convey a correct idea of his wonderful talents. Mrs. Heine is a pianist of great skill, and the two combined give a most attractive entertainment."—(*From the Panama "Star and Herald,"* Dec. 25, 1867.)

At Valparaiso (Chili).

"LA SOIRÉE DE ANOCHE.—Una concurrencia numerosísima y escogida, como no la esperábamos, asistió anoche al segundo concierto dado por el señor y la señora Heine. El salón que ocupa el café del jardín de Recreo era pequeño para contenerla, por lo que se hallaba distribuida por los alrededores, la mayor parte de pie. Podemos asegurar que no bajaba de ochocientas personas.

"Por lo que hace al concierto, Mr. Heine confirmó anoche a todos en la opinión de que es uno de los mas aventajados violinistas que han venido a América. A pesar de carecer de la vista, maneja el arco con una destreza y bondad admirables, ya arrancando notas que se asemejan al llanto, ya otras burlonas que hacen prorumpir en risa a todo el auditorio; porque Heine tiene la propiedad de transmitir sus inspiraciones al que lo escucha.

"La ejecución de la plagarie y marcha del Moisés no pudo ejecutaria con mayor maestría. Sin mas que su ingrató instrumento, hizo gozar a todos de esas melodias que Rossini ha producido para describir el pasaje del mar Rojo por los laracitas y esa plagaria que Moises elevó a Dios pidiéndole la proteccion divina para que librara a su pueblo de tan terrible jornada. Es casi incomprendible como un hombre, privado por la naturaleza de uno de los mas importantes sentidos, produce efectos tan sorprendentes en un violin con una sola cuerda.

"La señora Heine es una digna rival de su esposo. El rondó en B menor, de Mendelssohn, brillante solo de la escuela clásica que requiere mucho conocimiento y delicadeza, fué ejecutado por ella admirablemente, lo mismo que el solo *Lilly Dale*, de Thalberg."—*From "La Patria" (Valparaiso),* Feb. 13, 1868.

Further, we extract from a private letter, as follows:—"the reception which Mr. H. met with on his first appearance was flattering in the highest degree, and the public papers speak of both Mr. and Mrs. H. as having never been surpassed by any other artists visiting Chili. In our second concert their reception was quite as flattering, and I trust that they will make money. . . . There is an opera company now playing here, but not of much account. They have been here for some time. We had a severe shock of an earthquake yesterday evening, which lasted about eight seconds. People are very frightened, more especially the natives; foreigners do not care so much about it. I presume you heard by the last mail of a large fire that occurred on the 26th January. Some fifteen or sixteen houses were burnt down, but the bombers, or firemen, succeeded in arresting its progress, in spite of the wind, which was blowing half a gale."

## A FETE AT NORTH MALVERN.

*Sir*.—Few Hotels stand in a more choice and elevated position than Admiral Wink's of the North—surrounded as it is, with such unpassable beauties kind nature has so benignly visited this distinguished resort of attention and comfort. Perhaps this grand panorama never looked more strikingly beautiful than at the present. The fields are adorned with nature's furniture—all creation appears as transcendently grand in all its majesty of splendour as the human pen can possibly pourtray, and the little songsters of the grove nestling and warbling round this peaceful hostelry, gives it a charm, as refreshing as the crystal springs that happily abound in this favoured spot of repose so peacefully and urbanely conducted. Admiral Wink is alive to all that is beneficent—his ambition to give those who visit him attention—many a heart having been gladdened, and I made joyous. Friend Wink's liberal hand is known and esteemed by all who have wended their way and placed themselves under his hospitable roof—I am sure I write with confidence when I remark that my noble hearted friend Wink has endeared himself sincerely to all who patronize him. Faithfully I can affirm it is their determined purpose of mind to rally round him, rendering him that liberal support which he has so kindly received for the last 10 years, and which the worthy host ardently desires he shall continue to merit. I know it is his choice delight to labour and prepare comforts for his many followers. The reflection is most consolatory to him, affording assurance his labour has not been in vain.

The glee club, which has now been established for some 8 years, has wound up for the season. With pleasure I convey this rising Society has again been attended with great success. Few places can two or three hours be enjoyed in a more social and happy way—all mingle together with great friendship. The lovers of song are enthusiastic in eulogy, delighted in the manner in which pieces from great authors are so meritoriously executed. On Thursday se'night the 16th ult, this joyous little communion partook of a splendid dinner, in celebration of the magnanimous manner in which the fruitful season has been brought to such a productive close. Admiral Wink provided for refreshment a most prolific repast, abundance of every delicacy in season being present. About 36 comfortably lounged themselves, discharging their duties most praiseworthy to all set before them. Our esteemed townsman Mr. John Harrop very efficiently took his position as chairman. He was faced by Mr. Proctor who in a courteous way acted as vice. The Queen with several loyal toasts were enthusiastically responded to. The indefatigable chairman followed toast after toast with great rapidity. He was happy in proposing toasts of individuals, in conveying a little historic account of his experience with them personally, which added much to the geniality of the worthy chairman.

Mr. Harrop was most felicitous in proposing the worthy host Admiral Wink's jolly health. He (Mr. Harrop) had been familiar with friend Wink ever since he made his triumphant entry into Malvern. They had fraternized together for 10 years. "In Wink I have always found an excellent man, a character I profoundly respect, and I stand with exalted feelings to propose his continued health and prosperity—long may he survive, sincerely wishing he may be a partaker of all pleasures our short time permits in this our earthly career." The Admiral, rising amidst breathless silence, congratulated Mr. Harrop on the kind feeling he had publicly expressed towards himself. "An occasion of this sort is sufficient to tax the powers of the mind. I have been personally acquainted with the good chairman—entertaining for years my affectionate wishes for him. We have been closely entwined by the cemented ties of friendship for a lengthened period, myself and my estimable wishes being so as you now see friends. And my heart's desire is that the same good feeling may long exist, that nothing may happen to disturb that peaceful and cordial friendship which we have so happily reposed in each other for 10 years." The good Admiral in his eloquent peroration concluded by drinking all his friends' health—being pleased to see them; the pleasure it afforded him to see such a powerful army of visages whose appearance was joy to him,—As long as his health was preserved, he should still look forward again and again to meet their charming faces, using all energies at his command to make subscribers happy and comfortable. The worthy Admiral appearing much affected at his infirmity, in not being able to make a more eloquent response, sat down amongst applause tumultuous.

Mr. Dolley rose and proposed the health of the Gentlemen of the Press. Mr. Morrissey replied on behalf of the *Malvern News*, in suitable language using forensic powers, of which our independent Editor appears to have such a brainful. In metaphors he is exuberant—the polished and serene manner in which they are delivered is acceptable to all. The *Musical World* was then proposed. Holmes of Hallow kindly responded. Mr. Ward the conscientious Secretary's health was next drank—the whole assembly drinking it with shouts of acclamation. I must say Mr. Ward is an auxiliary of very great power to the society—never tired; with great kindness and simplicity of feeling, he does all that is allotted to him noble and well. The Society is proud of its time honoured secretary. The evening was brought to a close by music. Mr. Proctor opening with one of his songs always using his best endeavours to please and which most rejoice to listen to.

Mr. Sanders again amazed all present with his familiar song, "My Old Wife." So well was it accomplished by this veteran, that it was re-demanded three times. Mr. Sanders is a very esteemed member of the society, deeply absorbed in the "Cannock Case Company" as he is always about coals, doing

his best to keep a cheerful countenance in the grate. I am grateful for his regular attendance, and I trust his sweet and exquisite voice will for ages continue to re-echo through this nice room.

Mr. Rogers very kindly gave with great expression "Spohr's Adagio" from Quartet in G minor; the great feeling Mr. Rogers threw into this gem was evident to all. Had the great writer been alive to hear him, he would recognize in Mr. Rogers a young man who is capable of rising high in the profession.

Mr. John Grant with his full round tone gave the "Bell Ringer;" this and "In Sheltered Vales" are his best songs and he admirably rendered them, his notes about F and E are fine and full of rich sound.

Mr. Morrissey favoured the company with a song, also Mr. Dally, Mr. Easebank, and Mr. James contributed much to the pleasure of the evening.

Mr. Tom Lockett was then summoned to seize his grand Amati Violin—which in humble way tried to illustrate the great genius of De Beriot's writing in one of his Italian melodies. He also gave "Revenge" by Hattori. This powerful song seemed to tickle the Admiral nicely the result was an unanimous encore. One of the grandest treats was to hear a gentleman, who is remaining in Malvern for his health, give some of his pianoforte recitals. He very kindly favoured us with Beethoven's Moonlight and his Pathétique Sonata. When I say he played absolutely to perfection, I am not saying too much. This gentleman's powers of execution are very great, the most elaborate chromatic passages accomplished with the greatest ease and polish. To all it was the highest musical treat; the masterly and finished manner that this virtuoso plays Beethoven and the great classic authors is wonderful. In the provinces you cannot hear anything more intelligent and brilliant. Though our clever friend is not in the most affluent circumstances, I know how grateful he feels for his many kind friends in Malvern, the way in which one and the other have kindly given their offering. I know my friend peculiarly thankful, the kind sympathy he has received will never be erased from his memory. Those who know him value his immense abilities and wish he had been more careful for a rainy day.

Thus ended the musical portion for this pleasant evening. There was one gentleman who ought to favour us with his musical abilities,—naturally of shy and retiring disposition—I know his nervousness is great, but his soul for music large. I allude to our chief financier Mr. Prosser. On behalf of the society I am sure I echo the sentiments of all, when I affirm that Financier Prosser's assistance will be of value, adding to Admiral Wink another member to his already fine Academy of Musicians. To Messrs. Harrop, Proctor, with other subscribers, friend Wink apportions large share of praise for the very efficient way in which they so honourably discharged their duties.

One or two old members were missed on this occasion. Why they did not join the old society in which one has been a member—I may say one of the originators—and go down, to a modern institution of some two years growth I cannot say. Little jealousies ought not to dwell in men of cultivated minds; they should be consigned to oblivion rather than interfere with their interest in a society of 10 years' repute. I have the most solemn respect for these two gentlemen who I allude to; unitedly each in their way possess many talents; they have contributed largely to Admiral Wink's Glee Club. I for one regret their withdrawing themselves away on the very night their company and accomplishments would have conducted to this very delightful night's pleasure.

As the evening advanced several kind gentlemen from Malvern came in, Capt Sircob with his professional attendant, also T Parks Esq, Mr Hunt (Belle Vue) with others, all enchanted with the nice and liberal way Admiral Wink had so liberally catered for his many friends and patrons.

As the musical season is now over the quiet season will commence; any gentleman wishing to join this healthy and manly exercise Mr. Ward as Secretary will happily receive. Long may Admiral Wink survive.

Hallow-the-Hole, Ap. 26.

HOLMES OF HALLOW.

GRANADA.—Un Ballo in Maschera has been successfully performed with Sigre. Spezia, Velasco, Sigr. Rosnati and Aldighieri. The next novelties are to be M. Gounod's *Faust*, and Sig. Verdi's *Macbeth*.

STOCKHOLM.—Herren Brendel and Ferdinand Hiller have been created honorary members of the Royal Swedish Academy of Music.—Mdlle. S. Hebbe has made a very great hit as Valentine in the *Huguenots*.

BRUSSELS.—Madame Sass has finished her engagement at the Théâtre de la Monnaie, having appeared for the last time in *L'Africaine* at her benefit. During the remainder of the season alternate performances will be given by a French and by an Italian company. Among the operas represented by the latter will be *Norma*, *La Sonnambula*, *Ernani*, *I Puritani*, *Lucrezia Borgia*, *Il Trovatore*, &c.—Madame Miolan-Carvalho is expected.—Auber's *Premier Jour de Bonheur* is postponed till next season.

MADRID.—Mdlle. Kenneth has been somewhat indisposed. At present, however, she is quite well again, and has appeared as Donna Anna in *Don Giovanni* at the Teatro Real. She was extremely well received. The other principal characters were ably sustained by Sigre. Sonrieri, Dalti-Guadagnini, Sigr. Tamberlick, Bonnehé, Varvaro, Selva, and Padovani.—Spanish musical art has suffered a heavy loss by the death of Señor Florencio Lahoz, a well-known composer, and one of the most renowned musical professors in Spain. He died on Saturday, the 25th ult.



## ROYAL ITALIAN OPERA.

The revival of *Guillaume Tell*, the masterpiece of the greatest of Italian composers—has given the utmost satisfaction to musicians and amateurs of good music. This magnificent work, magnificently as it is presented at the Royal Italian Opera—and certainly in beautiful scenery, picturesque costumes, elaborate and ingenious stage contrivance, it has never been surpassed, even at Mr. Gye's theatre, the first in Europe for the adequate realization of these indispensable conditions of grand opera—would scarcely have been shelved for three years but for a special difficulty. This is the difficulty of meeting with a competent tenor for the very arduous and trying part of Arnold. Even the late Nourrit, for whom the music was expressly written, can scarcely be said to have succeeded. In short, it is not too much to say that the first adequate representative of Arnold was M. Duprez, and the last Signor Tamberlick, neither of whom can fairly be said to have won the battle so much by "C's and C sharps from the chest" as by their physical capability to go through the whole of the opera without fatigue, and, therefore, with well-sustained effect. It is to be feared that M. Lefranc, the new tenor, whom Mr. Gye has been able to find, and to whom we are indebted for hearing Rossini's most admirable music this season, is destined to no more lasting acceptance than was Signor Caffieri, an Italianized German, who came to London in 1863 with a great reputation, which was at once dissipated by his performances in *Guillaume Tell*. In many respects we cannot but think that M. Lefranc, who has played the part of Arnold with eminent success in the large provincial towns of France, is far superior to Signor Caffieri. His voice is better; he is a better declaimer; his phrasing, while quite as expressive, is less exaggerated; his enunciation of the verbal text is infinitely more satisfactory, and his stage deportment is more graceful, natural, and pleasing. But two things operated greatly to M. Lefranc's disadvantage—first his extreme nervousness; next our high orchestral pitch in England, which is enough to disconcert any foreigner, no matter what may be done, here and there, to accommodate him. It is really time that a uniform normal pitch should be recognized, all over Europe, by general consent. Even singers endowed with exceptional voices—like, for instance, Mdle. Nilsson—are compelled, in London, to transpose the airs of the "Queen of Night" in the *Flauto Magico* half a tone lower—which half tone lower would have still sounded higher to Mozart's ears than Mozart himself was used to. Voices it must be remembered, are not like instruments of wood and string and brass. An unusual strain upon the human instrument (how often has this happened!) may ruin it for ever; whereas a violinist can easily adjust a new string to his fiddle, and a player upon a wind instrument get that instrument put in order by the manufacturer. This, however, is a question for after and serious consideration. At present our business is exclusively with M. Lefranc, who though he did quite enough to show that his reputation abroad is not built upon sand, failed to convince his hearers that a new Arnold had been found, to restore and keep upon the stage by far the greatest opera since Beethoven's *Fidelio*—which last, by the way, when Mdle. Tietjens retires, unless Mdle. Lucca tries to get the music into her little head, will be in much the same condition, for want of a Leonora, as *Guillaume Tell* for want of an Arnold. It would be an ungrateful task to go step by step through M. Lefranc's performance, which unhappily, in spite of many unquestionable merits, was anything rather than a success. At the same time, he met with every encouragement, and can have no reason to complain of discourtesy on the part of the Covent Garden audience.

Signor Graziani's Tell is well known; and it is enough to say that his mellow and beautiful voice gave the utmost effect to all the cantabile phrases set down for him. The new Walter, Signor Bagagiolo, is a boon. A finer bass voice has rarely been heard; and its possessor seems to be acquiring that of which he stood greatly in need last season—a little animation and stage life. Mdle. Vanzini, if not the best Mathilde we can remember, sings the lovely air, "Selva opaca" (Act 2), extremely well; Mdle. Locatelli, as a young and lively Jenny (Tell's son), with a high soprano voice, of essential use in much of the concerted music, is doubly welcome; and Signor Tagliafico, who invariably imparts picturesque significance to such comparatively small characters, is still the Gesler of Geslers.

The ballet, so important in *Guillaume Tell*, notwithstanding

that so much of the most beautiful dance music in existence is inevitably curtailed, is greatly strengthened by the acquisition of Mdle. Dor, who executes the principal *pas* in the graceful "Tyrolienne" (much, though not all, of the music of which is now restored) to perfection. But to anyone who cares for music the first and second acts of this wonderfully rich opera, as represented at Covent Garden, are a feat in themselves. The overture played as it is by Mr. Costa's admirable orchestra; the incomparably melodious introduction, so Swiss in tone that Rossini, in composing it, may almost be said to have nationalized himself a Switzer, and thus given a great musician to the sturdy little Alpine Republic; the superb *finale* to the first act (in which there is one curtailment that we must always regret); and the glorious scene of the deliberation of the four Cantons, at the end of the second, make *Guillaume Tell* a musical attraction unsurpassed, no matter who may undertake the principal characters of the drama. What Mr. Costa does with these we need hardly say. It would be sad were such a genuine masterpiece to be laid aside while so much that is equivocal, and so much that is absolutely bad, has taken undisputed possession of our lyric stage.

The first appearance of Mdle. Adelina Patti, for years past a gala-night at the Royal Italian Opera, has on several occasions been associated with the first performance of Rossini's *Barbiere di Siviglia*. That the combined attraction of the very best of comic operas and the most variously accomplished of existing lyric comedians should be irresistible is not surprising. On Tuesday night the theatre was crowded to the roof with amateurs of good music and legitimate singing. The Prince and Princess of Wales occupied the Royal box, and the audience was the most distinguished, as well as the most numerous of the season. The opera was the *Barbiere*, the Rosina Mdle. Patti, and the performance excited unflagging interest from beginning to end.

The heroine of the evening was received with the accustomed enthusiasm. The sight of Rosina at the balcony was the signal for one of the most genuine and spontaneous bursts of applause that ever welcomed a public favourite; and nobly did Mdle. Patti recompense her admirers for this hearty greeting, when, shortly after, Rosina, in soliloquy, dwells upon her love for the pretended Lindor, and devises the means of conducting it to a prosperous issue. Never was the famous "Una voce poco fa" delivered with more uniformly well sustained excellence—the superb "*bravura*," which is the introduction, and the brilliant "*cabaletta*," which is the sequel, being alike incomparable, the one for breadth, vigour, and declamatory point, the other for a vocal fluency in which Mdle. Patti is unrivalled. The elaborate "*floriture*," to employ the conventional Italian term, with which both one and the other were embellished, would have satisfied Rossini himself, the greatest master of florid and ornamental song that even Italy can claim—with such absolute perfection were they in every instance accomplished. But the mere execution of the notes apart, Mdle. Patti's "Una voce" would be remarkable if only for the dramatic meaning she gives to every phrase. With her it is singing and speaking blended, and blended in such a manner as to persuade the hearer that song is her natural language. But of a performance now, happily, so familiar it would be superfluous to say another word. Enough that the sensation created was equivalent to the admirable art that had produced it. Not less successful was the duet with Figaro, "Dunque io son," in which the apparently ingenuous Rosina proves herself in the science of intrigue a match for the cunning go-between himself, or the deliciously comic by-play, with which the retellious ward listens to the reproaches and mocks the anger of her jealous and irascible guardian—by-play so exquisitely fine as to make the air of Don Bortolo (sung with extraordinary vigour by Signor Ciampi) one of the features of the opera. In the Lesson-scene Mdle. Patti, as on previous occasions, introduced the *bolero* from Verdi's grand French opera, *Les Vêpres Siciliennes*, for which, being rapturously encored, she substituted (not for the first time) "Home, Sweet Home"—an example of perfectly unaffected English ballad singing that to some present may have raised up the memory of Miss Stephens, at her time a paragon in this particular department of the vocal art. In short, Mdle. Patti has returned to us with powers not only unimpaired, but, if possible, still further matured. Never, since she first appeared among us, in 1861, has she more completely fascinated and entranced her hearers.

The other chief characters were filled, as before, by Signor

Mario, though not in good voice, still the Almaviva of Almavivas; Signor Cotogni, a Figaro full of bustle; Signor Ciampi, whose Bartolo needs no description; Signor Tagliafico, a Basilio marked by humour which, though it might have astonished Beaumarchais, is racy and original all the same; and Madame Tagliafico, the Bertha whom we all remember. The overture was superbly executed, and the great *finale* of Act 1 was, as always at Covent Garden, a perfect specimen of concerted singing and playing.

Another of Mr. Gye's "first ladies" made her appearance on Thursday night in a part which is one of the most fascinating of its kind. That any Zerlina was possible after the Zerlina of *Don Giovanni* would hardly have been credited, until Auber, nearly forty years ago, gave to the world his *Fra Diavolo*, an opera as full of spontaneity and freshness, of genuine melody and dramatic point, as the *chef-d'œuvre* of Mozart itself—though, of course, far less ambitious in design and far less elaborate in development. The Zerlina of Auber, while not exactly a peasant, something very nearly akin to it, is among the most genuine and charming creations of the modern lyric stage. It is, however, scarcely necessary to remind our musical readers, many of whom have doubtless been more or less familiar with *Fra Diavolo* for thirty years and upwards, of this fact; or, indeed, to tell them anything about this genial and enchanting French opera which they do not know already.

We have had many Zerlinas in London, from the time that Mrs. Weylett, and, shortly afterwards, Miss Romer (both dead), first played the part in English versions, to the time when Madame Bosio, on the Italian stage, turned the character of the humble innkeeper's daughter into that of a fine lady, and sang the music in such a style as to distance all competitors. But a more piquant, lively, and thoroughly engaging Zerlina than the Zerlina of Mdle. Pauline Lucca has probably never been seen and heard in England, or elsewhere. As Selika, in the *Africaine*, is Mdle. Lucca's best serious impersonation, so is Zerlina, in *Fra Diavolo*, her best comic impersonation. The little bits of sentiment she, here and there, puts into it only bring out its salient characteristics in stronger relief. It is, indeed, from first to last, a captivating performance; and this was as evident on Thursday, when the very popular little lady made her first appearance for the season, as on any previous occasion. To assert that Mdle. Lucca sings the music of Auber as Madame Bosio used to sing it, would be to assert that which is wide of the truth. She sings it, nevertheless, after a fashion of her own, which is entirely original, and, as may be deduced from the hearty applause it evokes, entirely fascinating. To cite an example, she makes a sort of melodramatic scene of the simple legend in which Zerlina describes to *Fra Diavolo* himself (the supposed Marquis of San Marco) the deeds and attributes of the dreaded brigand chief—a melodramatic scene of which neither Scribe nor Auber had a notion, but so full of genial earnestness that a marked effect is created, and on Thursday, as usual, a general encore was the result. In the second act Mdle. Lucca very wisely eschews the florid and difficult air from *Le Serment*, a work composed by Auber for the Grand Opera in Paris, and produced at Drury Lane Theatre under the title of *The Coiners*—an air which Mdme. Bosio delighted in singing, and sung like a nightingale; but, in compensation, Mdle. Lucca gives us the original song, which, by the way, is much more appropriate to the character of Zerlina, being far less laboured and ornate. On the other hand, she sings and acts (especially acts) in absolute perfection the whole of the scene where the innocent girl, unconscious that there are concealed witnesses of her behaviour, admires herself at the looking-glass, ingeniously congratulates her future husband on the possession of, after all, a face and figure not so much to be despised, and retires to her couch in prayer. We need not enter into a new description of this familiar passage, for which Mendelssohn (a German) declared he never could have written music, but for which Auber (a Frenchman) wrote music as delicious in its way as was ever imagined. Enough that Mdle. Lucca has on no occasion worked it out more skilfully, or presented that which, in ordinary hands, might at least provoke criticism under an aspect more unobtrusively piquant and natural. With what genuine warmth she was received it is unnecessary to say.

The other parts were played, with one exception, as before. Signor Naudin, as *Fra Diavolo*, gained a unanimous encore in the exquisite serenade, Act 2; Signor Ciampi exhibited all his powers of comedy in Lord Roeburg ("Allcash"); Signor Neri Baraldi

was a more than acceptable Lorenzo; and Signors Tagliafico and Capponi, as Beppo and Giacomo, were such exceedingly diverting thieves that their rascality was forgotten in their picturesque humour. The exception was Madame Lemmens-Sherrington, who played Lady Pamela, wife of Lord Roeburg, and sang the music of that part, occasionally a little too low for her voice, as it is rarely sung on the Italian or any other stage.

The house was brilliantly attended, and the Royal Box was occupied by the Prince and Princess of Wales.

#### HER MAJESTY'S OPERA.

That *Fidelio* should be among the works produced at Her Majesty's Opera with Mdle. Tietjens in the company was a matter of course. It will, nevertheless, suffice to state that, at the first performance of the one opera which placed Beethoven on a level with Mozart, the heroic and devoted wife was never more admirably represented by the Leonora of the day—a Leonora to compare with any Leonora of recent times; that Mdle. Sinico was as excellent a Marcellina as the composer himself could have wished; that the small, but, in a musical sense, by no means insignificant part of Jacquino was made conspicuous by the correct and artistic singing of Mr. Charles Lyall (one of the most serviceable members of the establishment); that Mr. Santley again unquestionably proved himself the best Pizarro since the well-remembered Staudigl; that the Rocco of Signor Foli only wanted more dramatic life and vigour to be regarded with almost equal fairness as the best since the Rocco of Herr Formes; that the music of Florestan, although written too high for Signor Bettini, and thus over-taxed his physical resources, was sung with the assiduous care that invariably distinguishes this thoroughly conscientious artist; that the overture, the last of the three overtures in C major, the one preferred by Beethoven, beyond comparison the grandest of the four to *Fidelio*, and, therefore, wisely selected by Signor Arditi, was very finely played; that the chorus, though not exactly all that might have been desired, in the impressive scene where the prisoners are allowed a brief respite from durance, was superb in the magnificent *finale*; and that the whole performance met with the warm recognition which was justly its due.

*Norma*, too, has been added to the repertory of stock pieces, the only novelty in the cast being the Pollio of Signor Frascini, whose stentorian powers as a vocal declaimer are thoroughly in keeping with the music he has to sing. To say anything new about the *Norma* of Mdle. Tietjens, the Adalgisa of Mdle. Sinico, or the Oroveso of Signor Foli, would exact a gift of invention to which we lay no claim. Surely this, one of the most hackneyed of hackneyed works, might, with advantage, alike to itself and to those who habitually frequent the Italian Operas, be laid aside for a period. *Norma* has become almost as great an infliction as the *Troatore*.

Mdle. Christine Nilsson, who has lately been charming the ear of Paris by her Ophelia, in M. Ambroise Thomas's *Hamlet*, comes back to London just at the turn of the season, when not to go to the opera is not to do as "fashion" does. To this, almost as much as to the remembrance of her very attractive performances last summer, may be attributed the crowded and brilliant audience that welcomed the re-appearance of the young and prepossessing Swedish songstress on Saturday night. Mdle. Nilsson chose for the occasion the same opera with which she made her first appearance in London on the 8th of June, 1867, at the time-honoured theatre which has since been reduced to ashes. We have no inclination to murmur at this, even had we the right, seeing that it makes our present task both short and easy. When, indeed, we have said that those characteristics which first won admiration for Mdle. Nilsson's very individual and engaging talents are now to be credited with the advantages that twelve months' practice and experience would naturally bring to an artist evidently no less earnest and thoughtful than she is gifted; that her voice, one of the sweetest and purest ever heard, seems to have acquired fulness, while preserving the liquid and penetrating brightness of its higher tones, and the peculiar quality of those in the lower part of its register, so rarely found in a high soprano; that her *mezza voce* is as perfect, her shake as close and even, and her intonation as faultless as before, we have said all that is absolutely requisite. Her quiet and lady-like impersonation of Violetta, whereby all that is unlovely in the character becomes toned down, if not virtually



effaced, is precisely the same as the not easily forgotten impersonation of Madame Bosio, whom Mdle. Nilsson further emulates in the magnificence and exquisite taste exhibited in her costumes. At the same time it is necessary to add that the interesting young Norsewoman, to judge by this one performance, has made marked progress as an actress; and that in more than one situation where she was formerly somewhat tame she now reveals both impulse and passion. Her reception, when led on by Alfredo, was quite enthusiastic; and at the end of the first act, after a really enchanting delivery of the *scena* ("Ah fors' è lui che l'anima"), in which Violetta first surrenders herself to the heartfelt joy engendered by the feeling that she is for once the object of a pure and devoted affection, and then, banishing the thought, declares her resolution to continue living the life she has hitherto lived, the applause came down with hearty unanimity from every part of the house. The curtain rose again, and the plaudits were renewed with added fervour, accompanied by bouquets in profusion. The end of the second act was as the end of the first, and the end of the third as the end of the second; and, without entering into the uninviting details of either, we may simply add that no success could have been more complete and genuine than that of Mdle. Nilsson. The other chief characters were represented by Signor Bettini (Alfredo) and Mr. Santley (Germont the elder).

(From another Contributor.)

The revival, on Saturday, of *La Gazza Ladra* was among the most interesting events of the season. In the first place it enabled opera-goers to renew their acquaintance with a work which, however obsolete in point of style, contains some of Rossini's finest music. The changes of fifty years have given to the master's early operas an antiquated aspect, but no lapse of time can alter their intrinsic beauty. Hence, although we may fail in many instances to discover the special relevancy of the music to the situations with which it is connected, we cannot do other than admire the spontaneous freshness and constructive skill with which it everywhere abounds. For this reason *La Gazza Ladra* was welcome, nor was it made other than acceptable by Miss Kellogg's appearance in the part of the sorely tried heroine. We hear that the clever American artist, having never heard the work, had to embody her own conception of the character. Assuming the truth of this, we are bound to say that the result did her infinite credit. Although evidently somewhat embarrassed by the novel character of the music, Miss Kellogg never lost sight of the ideal she had formed. Her Ninetta was from first to last what, indeed, are all her characters—a consistent whole, with every detail carefully considered, and nothing left to chance. However much her reading of the part may be objected to, it is impossible, therefore, not to see that the work is done intelligently and with an obvious purpose. If, for example, it be urged that Ninetta was wanting in passion, and that she scarcely seemed to realize the danger to herself in the later scenes of the drama, the answer is that she too fully realized the danger to her father. Ninetta is above all an example of filial affection, and it is this feeling which gives her an heroic contempt for what may befall herself. That she can be passionate is clear enough at the close of the Trial-scene, when the parting takes place, and all the love and anguish of the daughter's heart burst forth like a torrent. But we must leave further discussion upon this point for another opportunity and go on to remark that Miss Kellogg's singing, from the opening *caratina*, "Di piacer," to the joyous *finale* was admirable, as regards both taste and execution. From many examples ready to hand we can only select two—the duet with Fernando, "Come frenare," and the lovely "O nume benefico"—each of which satisfied every condition of success. At the second performance of the opera (on Thursday), several curtailments were made with good results; but a notice of these, as well as of the excellent style in which the opera was generally represented, we must leave till next week.

T. E.

FLORENCE.—According to report, Signor Lucilla's new opera, *La bella Fanciulla di Perth*, will be first produced at one of the theatres of this capital in the course of next autumn.

LEIPSIC.—Concert of the Ossian Vocal Association: Introduction from the *Unterbrochene Opferfest*, Winter; Choral Songs, Mendelssohn and Thieriot; final scene from the opera, *Diana*, Freudenberg, &c.—Mozart's posthumous opera, *Die Gans von Cairo*, has been produced, but not very favourably received.

#### MR. HENRY LESLIE'S CONCERTS.

Mr. Henry Leslie's eleventh concert consisted chiefly of selections from those madrigals, part-songs, &c., which first made "Henry Leslie's Choir" famous. There was no orchestra, but the programme was excellent, nevertheless. And, indeed, the materials from which programmes of the sort may be made up are almost inexhaustible. The one under notice was ample in variety, and the singing was as nearly perfect as could be desired—as an instance of ambitious attempt, Mendelssohn's fine psalm, "Why rage fiercely the heathen?" and as examples of lighter pretension, Mr. Leslie's own part-song "The Flax Spinner" (encored), Mr. Arthur S. Sullivan's "Hush thee, my baby," and Mr. Henry Smart's very graceful "Lady, rise," being especially worthy notice. There were also solo vocalists at this concert—Messrs. Sims Reeves and Santley, giants both—besides a clever young pianist, Mr. Frederick H. Cowen, who in pieces by Henselt, Liszt, and Chopin, showed remarkable proficiency and even more promise. Mr. Cowen, who came out some years ago as a pupil of Mr. Benedict, was favourably noticed at the time. He has recently pursued his studies in Germany, and to good purpose—as was clearly shown on the occasion under notice.

The twelfth concert (on Wednesday night), was orchestral, and had a programme none the less attractive because it included several selections previously given. Among these were two choruses from *Edipus at Colonus*, "Thou comest here to the land, O friend," the most popular, and "O were I on yonder plain," the finest "number" in that remarkable work. Both were given in excellent style; the melodious phrases of the one being sung with perfect finish, and the massive harmonies of the other coming out with striking effect. Mendelssohn has written few things more masterly than the passage (in eight parts), which embodies the prayer of the elders for the success of their monarch's effort to rescue the sisters, and rarely has it been rendered more powerfully than by Mr. Leslie's orchestra. The audience, however, found the lovely music in which the Coloneans sing their country's praises more to their taste, and were evidently disposed to insist upon an encore for "Thou comest here to the land." There is nothing surprising in this, since it would be hard to find anywhere themes equally engaging, or accompaniments equally characteristic and beautiful. The grand "Hymn to Bacchus," from *Antigone*, was also among the familiar selections, and had that justice done to it which it always receives at these concerts. The other vocal concerted pieces were Morley's fine madrigal, "Fire, fire," Benedict's spirited "Hunting Song," and the "Soldiers' Chorus" from *Faust*. Miss Clara Louise Kellogg was the only solo singer, but she proved to be a host in herself. The pieces selected by the gifted American lady were adapted to display very varied powers. First came "Batti, batti," then "Qui la voce," and, lastly, the "Nightingale Song," from Massé's *Les Noces de Jeannette*. In each of these Miss Kellogg acquitted herself to the entire satisfaction of her audience, and was more than once recalled amidst unanimous plaudits. The instrumental selections were headed by Mendelssohn's Symphony in A major (Italian), a work which, in common with its predecessors, has been for a time superseded by the newly published "Reformation." Perhaps for this reason it was all the more appreciated as admirably performed by Mr. Leslie's orchestra. It is scarcely necessary to say that the diverse merits of the *andante* and *presto finale* were keenly appreciated, or that every movement was loudly applauded. Next in importance to the symphony was Beethoven's Choral Fantasia, with Mdle. Anna Mehlig as the pianist. Mdle. Mehlig, who played throughout with unvarying correctness and much spirit, was recalled at the close of her task, and deservedly congratulated upon her success. The same result followed her rendering of Liszt's ugly *Faust* waltz, and in this case must be regarded solely as a tribute to her excellent playing.

The last concert of the series (the director's benefit) takes place on the 20th inst., when the "Reformation Symphony" will be played, and the principal singers will be Mdle. Tietjens and Mr. Santley.

T. E.

NAPLES.—A new opera, *Il Figliuol prodigo*, by Sig. Serrao, was produced for the first time, at the Teatro San Carlo, on the 23rd ult. The principal parts were sustained by Sigr. Palmieri, Siebs, Sigr. Graziani, Colonnese, Arati, and Guernieri. The composer was called for eight times. But, for all that, *Il Figliuol prodigo* is not destined to make the round of Europe.

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AIR, "Vol che sapete"	...	...	...	...	...	Mozart.
RONDO, in C, Op. 51, No. 1	...	...	...	...	...	Beethoven.
THIRTY-TWO VARIATIONS on an Original Air, in C minor, Op. 36	...	...	...	...	...	Beethoven.

**PART II.**

GRAND SONATA, in A, Op. 123	...	...	...	...	...	Schubert.
SONG, "Le Printemps"	...	...	...	...	...	Gounod.
BAGATELLES, Op. 33, Nos. 4, 5, 6	...	...	...	...	...	Beethoven.
"MOMENT MUSICAL," in C sharp minor, Op. 94, No. 4	...	...	...	...	...	Schubert.
"SUITE DE VALSES"	...	...	...	...	...	Schubert.

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**BIRTH.**

On Thursday, April 30th, at The Close, Winchester, the wife of GEORGE B. ARNOLD, Mus. Doc., of a son.

**DEATH.**

On Sunday, April 25th, at 40, St. George's Square, Portsea, aged 30 years, ARTHUR FREDERICK, youngest son of Mr. T. G. BELL, organist of St. George's Chapel, Portsea.

**TO CORRESPONDENTS.**

HORACE MAYHEW.—Either in *The Mysterious Count*, or *Splendid Misery*, "So saying he drew his sword and set sail for England" is in *The Heroine*—not in *Florence Macarthy*. "*Ipsa sonant arbuta*," &c. (consult Mr. Shirley Brooks). It was Joseph Weigl who obtained the place for which Salieri recommended Franz Schubert. A dry narrative must not be told in verse—even with the happy correctness of Flaccus; but now, if any one can teach a verse to crawl on its feet, or clothe a mincing thought in words, he conceals himself favoured of the Muses. The seer alluded to by our correspondent was a Greek, by name Serapa, a counsellor of the gods; he knew all people's insides, could tell them their thoughts and what they had had for supper. Boieldieu did occasionally co-operate with Auber, and was a warm friend to Rossini, whose genius was spontaneously recognized by Schubert.

**TO ADVERTISERS.**—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, MAY 9, 1868.

**CRYSTAL PALACE MUSIC**

THE "grand opening concert" in the Handel Festival Orchestra, on Saturday afternoon, for the new season at the Crystal Palace, was in the highest degree successful, and deservedly so. The splendid weather materially helped the intrinsic attractions of the programme, and considerably upwards of 12,000 persons, in and about the central transept, listened to the performance.

The programme contained nothing absolutely new; but it began with Mendelssohn's (seemingly irrepressible) "Reformation Symphony"—the first symphony, we believe, ever attempted in the Handel Festival Orchestra. The effect of this great work, every fresh hearing of which more firmly establishes the fact of its greatness, was, under these exceptional conditions, something not easily to be forgotten. We fancy it nearly akin to that which would be derived from hearing the symphony played in a vast cathedral; and to this view its peculiarly solemn and ecclesiastical character in many portions lends weight and probability. It was heard with rapt attention and delight from end to end. Better played it could hardly have been.

The magnificent music to *Ædipus in Colonus* (the other important section of the programme) was a real triumph for the London Amateur Handel Festival Choir, three-fourths of whom had enjoyed the advantage of two rehearsals at the most, and also for the instrumental orchestra, which had no rehearsal at all. Not very many years ago such a feat would have been simply impracticable. Only to single out a few examples—the grand chorus, with strophe and antistrophe, "Thou comest to the land," in which the elders of Colonus vaunt the treasures and resources of their country; the still grander chorus, "Ah, were I on yonder plain," in which they follow with eager interest the imagined progress of Theseus and his soldiers, on their quest in search of Antigone and Ismene; the philosophical chorus on the folly of wishing to survive when life is a burden ("When the health and the strength are gone"), in which the sustained pitch of the "unison" was alike remarkable in strophe and antistrophe; the quartet—prayer, allotted to a semi-chorus, chiefly of professional singers; and the wonderful and complex scene of the translation of *Ædipus* during a tempest, in which Mendelssohn seems to have caught something of the spirit of Cherubini's *Medea*, elevating and beautifying it at the same time—were one and all marvellously well executed. The more that is heard of *Ædipus* the better; it is one of its composer's loftiest flights, and surpasses *Antigone* and *Athalie*—noble as these are both.

The rest of the concert consisted of familiar Italian pieces, sung by Mdles. Kellogg and Sinico, Madame Trebelli-Bettini, Signors Fraschini, Foli, and Gassier, from Her Majesty's Opera—all of which were relished and applauded, but none of which call for special notice. Mr. Manns conducted the entire performance with extraordinary vigour and ability.

#### A GERMAN CRITIC ON MUSICAL CRITICS FRENCH AND GERMAN.

**A**MONG the principal contradictions in musical matters now-a-days is the fact that more physical labour and, at the same time, more mental freedom and independence are demanded from the critic. Fifteen years ago a critic had to notice three concerts a week, we will assume, and even that was too much. Now he may congratulate himself if, in large towns, he has not to attend two or three concerts in one evening. He must, moreover, notice them within three days, for, with the present flood of concerts, an article more than three days old in a political paper would appear quite stale. People want to read the freshest intelligence about operas and concerts as well as telegrams and the state of the funds. Even in musical circles, the haste and curiosity is not less than elsewhere; it is not the most sterling musical periodical that obtains most readers; it is that one which publishes most quickly a large amount of highly spiced piquant news. But people demand from the critic, who is obliged to write, from his first impressions, not only on the performances of virtuosi, but on compositions as well, an independence of judgment that is impossible without mental repose, and no one demands it more imperiously than concert-givers, who deprive him of this very mental repose, plague him with their visits, pay court to him, pursue him—there are even some who do not require independence, but only favour, from him, resembling the man who at a shipwreck prayed thus: "Gracious Heaven, it would be too much to pray that thou would'st save all of us; therefore, save me alone!" As a rule, however, we may assume that concert-givers visit the critic with the best intentions; what they think if he does not praise them sufficiently, or speaks too highly of a rival is another question. The critic who satisfied all the ideal notions we so frequently hear mentioned would resemble the German suitor in the genial fairy tale, *Der goldener Hahn, oder Sahir, Eva's erstgeborener Sohn* (*The Golden Cock, or Sahir, Eva's first-born Son*), by a remarkable author, now long forgotten: Klinge. The Sultan of Circassia invites to his empire suitors for his beautiful daughter. From all quarters of the globe come Princes and Knights, Noblemen, Generals, Artists, &c. There comes, also, from Germany some one who is no suitor but the Categorical Imperative. Some philosophers of our country want to introduce Kant's philosophy into Circassia. With this object, they manufacture a pasteboard figure in which one of them conceals himself with a speaking-trumpet. After the introduction of the princes and other suitors, the figure is brought forward, and a voice says: O, my friends, I am not a suitor; I am a principle. So manage your actions that each might become a universal law. The Sultan replies: That is all very well, but what is my daughter to marry.—An impartial critic, according to German ideas of objectivity, would be exactly such a phenomenon as this suitor. I myself once endeavoured to criticize with perfect impartiality, to go to work quite "objectively," and the result was that I really praised my friends most, because, at every word of censure, I thought it did not proceed from artistic conviction, and, on the other hand, because my friends complained of my lukewarmness. I found myself in precisely the position described by Schiller in his *Gewissenskrüpel*:

"Gerne dien' ich dem Freunde, doch thu' ich es leider mit Neigung,  
Und so wurmt es mir oft, dass ich nicht tugendhaft bin."

#### Determination:

"Da ist kein anderer Rath, du musst suchen sie zu verachten  
Und mit Abscheu alsdann thun was die Pflicht dir gebent."

The attempt to unite ideal views with our present relations gives rise to very peculiar results. In one and the same feuilleton written by a man whose honourable principles cannot be doubted for a moment, there appeared a long tirade about a concert which, it seems, had afforded evidence of the most genuine artistic sentiment, and a—poetical account of what, in my opinion, is an infamous production, the *Traviata*, the performance of the principal part in which by a most estimable artist was described in the most glowing terms it is possible to conceive. Now I suppose no one will assert that inward vulgarity can be ennobled by outward elegance of representation, and a critic who enters the lists for purity of sentiment, who in the most marked fashion attacked a celebrated singer for his namby-pamby rendering of an oratorio air, ought not to go into ecstasies for the *Traviata*, even when the leading part is sustained by an accomplished and personally very estimable lady. How we should all storm and protest if the *Dame aux Camélias* were produced at the Theatre Royal! Such contradictions, into which the most honourable critics fall, cause them unconsciously to serve the puffing system. The fresh concert-givers springing up every year, who wish to attain fame and, through fame, to make money, must, above all things, endeavour to have their name mentioned in public as frequently as possible. Pressure causes the quicksilver to rise; when pressure is absent, the quicksilver falls. So the oftener the name of a concert-giver is subjected to the pressure of the press, the higher stands the barometer of his reputation; but only a constant pressure keeps the hand at "set fair." What indescribable trouble must be taken now-a-days by a musician who does not belong to the very first rank, and for whom no particularly well-disposed and influential friends are at work, merely to attract in any degree attention to himself in Germany. Every town in which he appears publicly has its own peculiar tendency, its partiality, and its habits; in every one, the travelling virtuoso must exert himself afresh, and visit the critics to obtain their support. Now the German critic, who, as a rule, is good-natured and honourable, does not wish to ignore anybody, or hurt anybody's feelings—at the same time he does not want the trouble of writing an exhaustive analysis, when he knows before hand that he has nothing extraordinary to analyze, and thus we often see the strange phenomenon of an honourable critic condescending, from pure kindness, to concessions, which in France would be the result of very direct influences. I cannot explain this sentence better than by reading a description published by Heine in the year 1843:

"Manual dexterity, the precision of an automaton, identification with be-stringed wood, the transformation of a human being into a sounding instrument—this is at present esteemed and praised as the acme of excellence. Like swarms of crickets do the piano virtuosos come every winter to Paris, less for the purpose of gaining money than for that of making themselves a name, which shall produce them a proportionately richer pecuniary harvest in other countries. Paris serves them, to a certain extent, as a bill-boarding, on which their fame is to be read in colossal letters. I say their fame is to be read thereon, for it is the Paris press which announces it to the credulous world, and the virtuosos possess a great amount of virtuosity in making the very most of journals and journalists. They know how to gain access even to those who are most hard of hearing, for men are always men; are susceptible to flattery; are fond, too, of playing the part of patron, and one hand washes the other, as the German proverb says; the more dirty of the two hands, however, is rarely that of the journalist, and even the venal and clumsy praisemonger is at the same time a poor simpleton, himself deceived, who is half paid with adulation. People talk of the venality of the press; people are very much mistaken. On the



contrary, the press is usually duped, this being especially true as far as regards celebrated virtuosi. Properly speaking they are all celebrated, at least in the puffs which either their high mightinesses themselves send to be printed, or else get sent by a brother or by their mother. It is scarcely credible how humbly they beg, how they bend and cringe in the newspaper offices for the smallest scrap of praise. While I was in high favour with the manager of the —, I had an excellent opportunity of seeing with my own eyes how submissively these celebrities lay at his feet, and crouched and wagged their tails before him, in order to be praised a little in his paper; and we might well say, after Béranger, of our virtuosos, who meet with such enthusiastic receptions in all the capitals of Europe, the dust of — is still visible on their laurels."

There are sure to be optimists who will assert that things are managed differently and better in Germany than elsewhere. I, on the other hand, say that, in many respects, they are managed worse. What the wandering virtuoso can do in Paris with one effort, he must do over again in almost every town through Germany where he wishes to appear publicly. I will not go into further description, nor speak of theatrical singers, because they are mixed up with agents and papers of which one cannot well speak in respectable society.

The musician who does not choose to adapt his bearing and his conduct to the state of things I have described, must abandon all hopes, except through some extraordinary piece of good fortune, of attaining to a brilliant position or to fame; he must be satisfied with thinking that the same Providence which endowed him with talent will, also, help him to reach the proper goal. On *public taste* he must no longer rely, for the very simple reason that such a thing as strongly-defined public taste no longer exists, the public taste of the day being always made to take one direction or the other by secondary influences; it can no more be called spoil than pure, for it follows the most different impulses; it is frequently better than is supposed, and, on the other hand, is often insensible even to what is good. With the continual change of persons and things, that follow and supplant one another, the public cannot be supposed to form an opinion upon every person or every thing; what is most brilliant, and not what is best, commands its attention, just as, generally, what is great, and not what is good, imposes on mankind. We cannot deny that the public possesses a dark consciousness of the better tendency, but to cause that consciousness to become a fact, and a support to art, means are frequently required which are antagonistic to nobler aims. It is not for the public to do away with this antagonism; the public does the best it can; it is for musicians and for the few lovers of music who are acquainted with the circumstances, to put an end to it.

Germany, April, 1868.

#### MDLLE. ADELINA PATTI.

To the Editor of the Musical World.

SIR,—My attention has been called to a paragraph respecting my daughter, Mdle. Adelina Patti, which appeared in the *Morning Post* of May 6, copied from the *Paris Figaro*. I beg to say that the statement as to my daughter having been married is totally untrue.—Your obedient servant, SALVATOR PATTI.

Royal Italian Opera, Covent Garden, May 7.

MDLLE. NILSSON.—A beautiful bust of this artist has been executed by M. Angelo Franciar, of Paris, and is now to be seen in the foyer of Her Majesty's Opera.

MR. CHARLES COTTAM.—On Monday, April 22nd, the choir of St. George the Martyr, under the direction of the above gentleman, gave a very successful concert at the Parish School Rooms. The principal feature of the evening was a duet, sung by Mr. Cottam and Miss Humphreys, entitled, "Flowers of Spring."

#### NEW PHILHARMONIC CONCERTS.

Dr. Wylde's new Philharmonic Concerts, now held in St. George's Hall, began with a programme full of interest. Dr. Wylde, as usual, has a splendid orchestra at command, and, as usual, enjoys it to excellent purpose. It is his custom only to give one symphony at each concert; but as the symphony on the occasion under notice was the "Reformation," the satisfaction was general. The performance of this noble composition, under Dr. Wylde's direction, was for the most part very fine, the *allegro vivace* being (for the seventh time!) unanimously called for again, while the applause at the end, after the last sonorous delivery of the Lutheran chorale, "Ein feste Burg ist unser Gott," was vehement. In the history of orchestral symphonies there is no example of so sudden and universal a popularity as has been gained by the "Reformation Symphony" of Mendelssohn, which, within a short space, has been played three times at the Crystal Palace, and five times in London—to say nothing of Manchester, Liverpool, Edinburgh (where Professor Oakeley introduced it at the "Reid Commemoration Concert"), Bristol, and elsewhere, which is obtaining the same vogue in Paris, and which may serve as a conclusive argument against further scruples about giving the remainder of its composer's MSS. to publicity.

The overtures at this concert were Schumann's gloomy and elaborate *Manfred* and Otto Nicolai's cheerful and not elaborate *Lustige Weiber von Windsor*.

There were two concertos—one of them a very fine composition for pianoforte, in F sharp minor, by Herr Ferdinand Hiller, of Cologne, which we have heard very finely played by Herr Hiller himself, and very charmingly played by Mdle. Wilhelmine Clauss, and which now devolved upon Herr Alfred Jaell, whose reading resembled neither that of Herr Hiller nor that of Mdle. Clauss, but was far more vigorous, if far less refined, than either. The other concerto was that of Beethoven, for violin (as remarkable in its way as his one opera), played throughout most admirably by Herr Ludwig Straus, who introduced the *cadenza* added by Beethoven himself to his pianoforte adaptation of the work—modified, as was indispensable, for the capabilities of the fiddle. Never has Herr Straus played better, or with greater success. The singers were Mdle. Kellogg and Signor Foli, from Her Majesty's Opera, who united their voices in "Crudel perchè"—the gentleman singing, as solo, an air from Rossini's *Maometto Secondo*, the lady, in her most brilliant manner and with extraordinary applause, "Ah, fors'è lui" (*La Traviata*), and "O luce di quest'anima" (*Linda*). Altogether, this first concert began the series auspiciously.

#### ANCIENT AND MODERN CONCERTS.

A new amateur society, under very distinguished patronage, gave on Friday evening week the first of a series of four grand performances under the name of "Ancient and Modern Concerts." There was a full orchestra and chorus, with Herr Schachner, composer of the oratorio of *Israel's Return from Babylon*, as conductor. The programme was splendid in material, comprising among other things Handel's *Alexander's Feast* and Beethoven's *Ruins of Athens*, or rather copious selections from those great works, for there were very considerable curtailments in both. The principal singers in *Alexander's Feast* were Mdle. Sinico, Mr. W. H. Cummings, and Signor Foli; in the *Ruins of Athens*, Mdle. Sinico and Signor Foli.

Between the two Madame Arabella Goddard played Mendelssohn's Capriccio in B minor, for pianoforte, with orchestral accompaniments, magnificently, and was recalled unanimously at the end. Mdle. Tietjens also sang the great recitative and air of Agatha, from the second act of *Der Freischütz*, in her most superb style.

The concert was held in St. James's Hall, and the audience was numerous and brilliant.

THE ALFRED NICOLSON SUBSCRIPTION.—We are glad to announce that owing to the exertions of the gentlemen named in our last—Messrs. L. Thomas, W. H. Cummings, and Wellington Guernsey—over two hundred pounds have been promised and paid towards the fund for rendering Mr. Nicolson, as far as can be, under the circumstances, comparatively comfortable for the next twelve months.

## PHILHARMONIC CONCERTS.

At the third concert of the Philharmonic Society, the programme was unusually varied. The symphonies were Mozart's in E flat, one of the three composed in 1788, and Mendelssohn's "Reformation." Both were admirably played, under the direction of Mr. W. G. Cusins, who makes more and more progress. The charming *allegro vivace* of the latter, which stands in the place of *scherzo*, was, as usual, encoored with rapture; and the execution of the whole would have been blameless had the *andante* in G minor been taken a little slower, and the *finale* a great deal quicker.

One of the overtures was that of Beethoven in C major (Op. 124), dedicated to Prince Nicolas Galitzin, and composed for the inauguration of the Josephstädter Theatre, in Vienna (1822), thence deriving its title *Die Weihe des Hauses* ("Consecration of the House"), a splendid work, which Beethoven might triumphantly have pointed to (as to the last movement of *Eroica*) when questioned by shallow critics as to his mastery of contrapuntal writing.

This, and Cherubini's overture to *Les deux Journées*, a model of another kind, were played to perfection. The concerto was that of Herr Molique in A minor, for violin with orchestral accompaniments, the solo part in which was executed by Mr. Carrodus, with an accuracy, vigour, and brilliancy that transported his hearers, and earned for the young English violinist one of the most signal successes ever achieved at the Philharmonic Concerts.

The singers were Miss Edith Wynne, who gave the well-known scene from *Der Freischütz* with wonderful feeling and expression; Mdlle. Mela, whose rich contralto was heard to advantage in an air by a forgotten composer, called Gazzaniga; and Herr Wallenreiter, from Stuttgart, who introduced a very impressive but very lugubrious scene from Schubert's recently unburied oratorio, *Lazarus*.

At the next concert we are promised a new "symphonic overture" by Mr. John Francis Barnett.

—o—

## WEIST HILL v. GERMAN REED.

(Advertisement.)

This action was brought to recover damages the plaintiff claimed in consequence of the termination, by Mr. Reed, of Mr. Hill's engagement as leader and sub-conductor at the Comic Opera at St. George's Hall. Satisfactory terms of compromise have been arranged between the litigants, one of which is the publication of the following letter, which was written to Mr. Hill shortly before the close of his engagement:—

St. George's Hall, Langham Place,  
18th January, 1868.

MY DEAR MR. HILL,—From reasons already communicated to you, you are aware of the very unpleasant necessity which has arisen to call forth this notice of the termination of your engagement with me as *chef d'orchestre*, which must, I regret to say, cease in a fortnight from the above date. It is impossible for me to express my regret at this untoward necessity in a short business letter like this, but it affords me some little solace to be able to tender you my thanks for the very able and genial manner in which you have discharged the responsibilities which have devolved upon you in fulfilment of your duties. Stern circumstances, over which I have no control, coerce me to give you this legal notice of the termination of your engagement. Again thanking you most earnestly for the valuable assistance you have rendered, not only to me personally, but to the cause of English Opera in general, in which we are both interested, allow me to subscribe myself, yours sincerely and gratefully,

To H. W. Hill, Esq.

(Signed) T. GERMAN REED.

MR. SIMS REEVES has gone for three weeks on a concert tour in the provinces, Miss Banks, Madame Patey-Whytock, Mr. Patey, and Mr. W. Ganz accompanying him.

We are pleased to hear that the friends of Mr. Ferdinand Jonghman, the late musical director of the Oxford and Canterbury Halls, are about to present that gentleman with a testimonial, as a mark of their esteem and respect. For further particulars we refer to our advertising columns.

THE SACRED HARMONIC SOCIETY gave its last performance for the season in presence of as crowded an audience as ever assembled in Exeter Hall. The oratorio was *Elijah*, of which it will suffice to say that the performance, under Mr. Costa, was all that could be wished, and that the principal singers were Mdlle. Carola, Miss Robertine Henderson, Madame Sainton-Dolby, Miss Julia Elton, Messrs. Santley and Sims Reeves.

## ROYAL SCHOOL FOR DAUGHTERS OF OFFICERS OF THE ARMY.

A concert was given on Tuesday night, at the Hanover Square Rooms, in aid of the above-named admirable institution, founded at Lansdown, Bath, in 1864, for objects so generally known that no explanation of them is necessary. The name, indeed, of the institution is sufficiently explanatory of the purposes it has in view. It would appear that, as is too frequently the case with the most commendable of benevolent schemes, the funds of the Royal School for Daughters of Officers of the Army stand in need of reinforcement, and under such circumstances, awaiting what may come from other sources, a concert was just the thing that might have been anticipated. Musicians are so invariably good-natured in proffering their gratuitous services whenever and wherever opportunity occurs, that it is but graceful on the part of those who endeavour to emulate them in the practice of their beautiful art, to endeavour also to emulate them in that for which, time out of mind, professors of music have been notoriously distinguished—the active exercise of charity. To amateurs at ease, it is, of course, very much easier to rival professional musicians in works of benevolence than in the performances of sonatas, quartets, or symphonies. But this is little to the purpose. If amateurs, by the exhibition of such ability as they may have, with more or less labour, acquired, can serve such excellent purpose as that for which "The Wandering Minstrels" and "The Moray Minstrels" assembled in the Hanover Square Rooms on Tuesday night, we by no means grudge them the small satisfaction to their vanity that may be realized by the friendly applause bestowed upon their efforts. The band of instrumental performers which, under the somewhat fantastic title of "The Wandering Minstrels," has frequently invited criticism in our concert-rooms, is by no means a contemptible body of performers; while it enjoys the advantage of having a thoroughly good musician in Captain the Hon. Seymour Egerton (a clever composer, too, by the way) as conductor. Thus the overtures to *Guillaume Tell*, *A Midsummer Night's Dream*, and *Le Cheval de Bronze* were given, not merely with *entrain*, as the expression is, but with something like precision; and as much may be asserted of the delightful slow movement from Beethoven's Symphony in B flat, to say nothing of Gung'l's pretty waltz, "Amoretten Tanze," and as little of a "selection" from *Les Huguenots*, in which solos were more or less skilfully played by Messrs. Le Patourel, Selby, Brendon, and Evans, on flute, oboe, cornet, and bassoon. There was also a violin solo, by Alard, on themes from *Lind di Chamouni*, played with great spirit by that well-known amateur, Mr. D'Egville.

"The Moray Minstrels," with a *bona fide* professional conductor, in the person of Mr. John Foster, brother-in-law of Madame Sainton-Dolby, at their head, gave also, in their very best style, a series of part-songs and madrigals by Otto, Hatton, Schubert, Pearsall, Weber, Bennett (very old—1599), and Beale. Schubert's delicious part-song, "The Gondolier," gained the honours of the night, being encoored and repeated with increased effect.

Altogether the concert, the orchestral pieces in which were conducted from first to last with admirable precision by the Hon. Seymour Egerton, was a genuine treat to the brilliant and crowded audience that patronized it; and it is to be hoped it may have fully answered its purpose.

THE NATIONAL CHORAL SOCIETY, under the direction of Mr. G. W. Martin, emboldened by the success of their first performance of Mendelssohn's *Walpurgis Night* at Exeter Hall, have repeated it with equally good results—this time the *Lobgesang* of the same composer being substituted for Handel's *Acis and Galatea*, so that the entire programme was dedicated to Mendelssohn—more of whose music, by the way, has been publicly performed this year than was ever known before. The principal singers were Madame Florence Lancia, Miss L. Franklin, and Messrs. W. Morgan and Renwick.

HER MAJESTY'S OPERA.—Signor Ferensi, tenor from the Imperial Opera, Vienna, has left for London, where he is engaged by Mr. Mapleson for Her Majesty's Opera. He makes his *début* on Thursday next as Raoul, in Meyerbeer's *Huguenots*.

ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.—At the monthly meeting of governors and court of assistants of this society this week—Mr. J. T. Willy in the chair—Mr. Anderson hon. treasurer, moved a resolution to the effect that a loyal and dutiful address be presented to Her Majesty, the Patroness of the Society, expressive of the horror with which the news of the attempted assassination of His Royal Highness the Duke of Edinburgh has been received, and a committee was formed for carrying out the same. The court then proceeded to grant the necessary sums to claimants for the present month, and make arrangements for the performance of the *Messiah* at St. James's Hall yesterday evening.

## THE ROYAL ACADEMY OF MUSIC.

A special general meeting of the directors, members, and friends of the Royal Academy of Music was held on Saturday in the concert-room of the Academy, Tenterden Street, Hanover Square. The meeting was convened in consequence of a withdrawal of a grant of the small amount of £500 per annum, which has been made in furtherance of its object during the last four or five years. Sir John Pakington, Bart., the Secretary of State for War, one of the directors, in the absence of the President, the Earl of Wilton, occupied the chair, and was supported by a number of the professors and distinguished members of the Academy, among whom were Messrs. T. T. Bernard, C. Potter, Kellow Pye, Robert Cocks, Dr. S. Bennett, Otto Goldschmidt, George Macfarren, J. Goss, Henry Leslie, Mrs. Nethercliffe, Mudie, Jewson, Robert Eyres, Gillardoni, H. C. Bannister, W. Dorell, F. R. Cox, Wallworth, J. Howel, Miss Mack-rall, Mrs. Noble, Signor Pepoli, H. W. Goodban, H. Thomas, G. Wood, Benthin, H. Regaldi, H. W. Aylward, L. Sloper, C. H. Lunn, Bowley, Lamborn Cock, A. O'Leary, F. Westlake, Signor Schira, Thewles, Dan Godfrey, J. B. Chatterton, J. Cheshire, F. W. Low, W. H. Holmes, C. Lucas, and Henry R. Allen.

The chairman, in the course of his speech, reviewed the past history of the Academy, and then went on to state the negotiations entered into with the Government to secure an adequate subvention. He quoted a letter from the Treasury, dated October, 1867, in which "my lords," while recognizing the importance of musical education, stated that they could not subsidize an institution administered by private persons, and indicated their intention of working out a general scheme for the entire country, under the direct control of some Government department.

The right hon. Baronet then read the following extracts from the report of the directors:—"The directors regret that the withdrawal of all aid from Her Majesty's Government, and the insufficiency of the funds requisite for the maintenance of the institution, leaves them no alternative but to close the Royal Academy of Music at the end of the present session." He thought it was a question that they should very seriously consider before they adopted the alternative of dissolving an institution which had afforded so much good in advancing the science and art of music, and whether they could not carry on the Academy upon some popular principle which would prove successful.

At the close of his address Sir John was compelled to leave, his place being taken by Mr. Pye. A discussion then ensued, which ended with a motion for the appointment of a committee of members of the musical profession and subscribers, to consider what step should be taken for the purpose of continuing the Royal Academy of Music upon the basis of its present constitution, and to communicate with the directors and adopt such measures as may be deemed advisable. This being seconded, was carried unanimously, and Dr. Bennett, Mr. O. Goldschmidt, Mr. Wood, Mr. L. Cock, and Mr. Lucas were appointed the committee.

## CONCERTS VARIOUS.

Mr. HORTON C. ALLISON, a prize medallist of the Leipzig Conservatory, gave a recital on Wednesday evening last at the Beethoven Rooms which was well attended. Mr. Allison played, with his usual vigour, and brilliancy, selections from Mendelssohn, Bach, Beethoven, Schubert, Mozart, Chopin, and Liszt, several of which were encored, as also two of his own pieces, "La Fantome," and a canon and fugue. Miss Angeline Salvi sang Benedict's "Why art thou saddened?" a new *chanson* by Mr. Allison, "Philomèle" (encored), and Maillart's "I saw a bright blue flower." Miss Blanche Reeves gave one of her own songs, as well as a charming *révue* by Schira, most effectively, and Mr. Stirling, of the Temple Choir, gave Felicien David's "Oh, gentle spirit" with much success. Herr Schmeyer presided at the pianoforte.

THE MISSES ANNA AND ELLICE JEWELL gave a *matinée* on Wednesday, at their residence, which was fashionably attended. Miss Anna Jewell sang "Deh vieni," "The Bird and Maiden" (accompanied by Mr. Lazarus), and Francesco Berger's "Broken Vows," acquitting herself in each like an accomplished artist. Miss Ellice Jewell played with brilliancy and correctness several pieces for the pianoforte, including a selection from the eighth book of *Lieder ohne Worte*. Mr. Lazarus took part with Miss Ellice Jewell in Weber's *duo concertante* for clarinet and piano (Op. 47), and also played a new solo for clarinet, "Sweet Dreams," composed by Mr. C. Oberthur. As a composition the latter displays considerable merit. Mr. E. Land and Mr. Marchell H. Bell presided at the pianoforte.—B. B.

MR. ARTHUR J. BARTHE gave a concert at St. George's Hall, on Tuesday, which was fully attended. Mr. Barth played Weber's Grand Suite (Op. 24), Mendelssohn's Concerto in G minor, and a piece by Ascher, in all of which he showed artistic feeling and brilliancy of execution. Misses Fanny Holland Florence Lancia, Dové Dolby, B. Gottschalk;

Messrs. Frank Elmore and Renwick, sang several pieces, amongst them a selection from Mr. J. F. Barnett's *Ancient Mariner*, and Mozart's motet, "Glory and Honour." Miss Fanny Holland received an encore for the "Jewel Song," from *Faust*. There was an efficient chorus, ably conducted by Mr. J. F. Barnett. Messrs. Frank Mori and Wing-ham presided at the pianoforte.—B. B.

MR. WALTER MACFARREN gave the first of a series of three pianoforte recitals on Saturday last at the Hanover Square Rooms. It is quite unnecessary, in the case of an artist so well known and esteemed, for us to do more than indicate the chief features of the programme. These were Bach's preludes and fugues in B flat minor and major, Beethoven's E flat sonata for piano and violin (Op. 12), Schumann's *Fantasiestücke* (Op. 12), and several admirable pieces from the concert-giver's own pen, one or two of which were encored. Mr. Macfarren was ably assisted by Miss Emma Buer in Mendelssohn's *Andante* and variations (Op. 83). There was a large audience.

MISS ELENA ANGELE's annual concert, given at the Hanover Square Rooms on the 1st inst., was in every sense a deserved success. The *beneficiaire* had the advantage of being supported by several eminent artists, but the main interest of the proceedings centred, as was right and proper, in her own share of the programme. Miss Angèle first sang the *recit. and aria*, "Ah! se tu dormi," from the *Gioletta e Romeo* of Vaccaj, next (with Mr. Cummings) Nicolai's duet, "One Word," Virginia Gabriel's "What the Voice is to the Silence" (*Widows Bewitched*), and, lastly, John Thomas's new song, "Guardian Spirit" (encored). In all these she displayed to the full extent those artistic acquirements which have made her so general a favourite. That she was heartily applauded after each need not be said. Among the artists who assisted Miss Angèle, were Miss Sophia Vinta, Mdle. Mariot de Beauvoisin, who played Chopin's *Polonaise* in E flat very brilliantly; Mr. Charles Hallé and Signor Piatti, whom to mention is enough.

HERR HAGEMEYER's concert at Victoria Hall, Notting Hill, was well attended. Herr Hagemeyer is a clever performer on, and composer for the clarinet. A *valse de concert* and two movements of a *concertante* (the pianoforte part played by Mr. Lewis) were favourable examples of his two-fold accomplishment, and the audience warmly applauded both. Misses Marie Stocken and M. A. Potter, Signor Monte and Mr. Leonard Walker were the singers. Miss Stocken and Mr. Leonard Walker were encored in the "Singing Lesson" (*Floravanti*), and the same compliment was paid to Miss Stocken in Bishop's "Echo Song," for which she substituted "Kate Kearney." Mr. Walker, too, was obliged to repeat "Largo al factotum." Mr. Lewis played Mr. Sydney Smith's *Norma*; and the brass band of the City of London Police gave some overtures and marches with effect. A trio for violin, flageolet, and piano served to exhibit the talents of three young artists, Miss and the Masters Clark.

THE MISSES KINGDON gave the first of three pianoforte recitals at Willis's Rooms on Monday last, the programme being almost entirely classical. They were assisted on the occasion by no less able a violinist than Mr. Blagrove who joined Miss Fanny Kingdon in Mozart's Sonata in A, and Miss Kingdon in Beethoven's Air and Rondo (Op. 12). In addition to these works the latter lady played Mendelssohn's Fantasia in F sharp minor, and Weber's sempiternal *Rondo brillant*, besides joining her sister in an *improvisu* by Reinecke and Thalberg's duet on themes from *Norma*. Miss Fanny, on her part, played Beethoven's E flat Sonata and two pieces by Schumann and Schubert respectively. There was a large attendance, and the recital passed off with much success.

BREMEN.—(From a Correspondent).—A second concert was given on Good Friday last, in the Cathedral of Bremen, for the benefit of the widows and orphans of musicians. The following was the programme:—

Requiem in German; words selected from the Bible. Composed by Johannes Brahms, and conducted by the composer.

This was a success. Musicians from all parts of Germany flocked to hear this and it more than fully realized expectation.

*Andante* (J. S. Bach), *Andante* (Tartini), Abenlied (R. Schumann)—for violin, with organ accompaniment. Violin, Joachim; organ, Rheinthal. Joachim played magnificently, and was admirably accompanied on the splendid organ by Rheinthal.

*Aria* for alto voice, with violin solo and orchestral accompaniment, from the *Passion Music* of J. S. Bach—sung by Frau Joachim; violin solo by Joseph Joachim. Frau Joachim sang to perfection, and the effect of the violin and orchestral accompaniment was delightful.

Chorus, "Behold the Lamb of God," aria, "I know that my Redeemer liveth"—sung by Frau Joachim; chorus, "Hallelujah." From Handel's *Messiah*. This brought the concert to a close. The orchestra consisted of about seventy-five instrumentalists, and the chorus of about two hundred voices. The Cathedral was crowded by an audience of upwards of three thousand. The success of the *Requiem* of Brahms was so marked, that it was decided to repeat the programme at the next concert.



## PROVINCIAL.

**WHITSTABLE.**—The concert given by Messrs. Cox and Johnson at the Music Hall, proved to be a well-merited success. Miss Spiller from London, Mr. Longhurst from Canterbury, assisted by Messrs. Bird, Johnson jun., Appleton, Packer, and Holloway, were the artists. Miss Spiller pleased everybody, especially in Signor Guglielmo's "Under the Hazel Tree," and Handel's "Let me wander not unseen," both unanimously re-demanded. Messrs. Cox and Johnson began the concert with a spirited performance of Herold's overture to *Zampa*, as a pianoforte duet; and Messrs. Johnson, Appleton, and Packer, were warmly applauded in Bishop's glee, "Come, thou Monarch." The concert terminated with the "War March" from *Athalie*.

**NEWBURY.**—Three performances of the *Messiah* have been given here by the local Choral Society, for the benefit of the Church Organ Fund, with Miss Robertine Henderson as principal soprano. The *Newbury News* says:—

"In 'Rejoice greatly,' 'How beautiful are the feet,' and 'I know that my Redeemer liveth' (which was the gem of the performance), Miss Henderson charmed every one, obtaining applause the spontaneity of which could not be resisted."

Mr. Godding was conductor.

**KING'S LYNN.**—A correspondent informs us that the Philharmonic Society have given their last concert for the season. The first part consisted of a selection from Bishop's works. Miss Robertine Henderson, the principal singer, was obliged to repeat "The Mocking Bird" (flute *obligato*, Mr. Thrower), the duet, "My Pretty Page," Mr. Molloy's "Clochette," and Nicolai's duet, "One Word." A sonata for piano and violin was well played by Miss Bray and Mr. J. Bray. Mr. Whall was the conductor, and Mr. Rolfe the accompanist.

**DOVER.**—The third annual concert of the Musical Union took place in the Town Hall, and was duly appreciated by an attentive audience. The first part (sacred) included "I know that my Redeemer liveth" (sung by Miss Emily Spiller), Arcadelt's "Ave Maria," an anthem by Kent, and the "Credo" from Haydn's first Mass. The second part was miscellaneous, among the most successful pieces being Haydn's Canonet, sung by Miss Spiller, and encored; "Placido il mar," from *Idomeneo*, solo by Miss Spiller; the "Gipsy Chorus," from *Precioso*; and a new ballad by Mr. G. H. Payn (encored). Mr. G. H. Payn was the conductor.

**WINCHESTER.**—The Choral Society gave their second concert for the season at St. John's Rooms, on Tuesday last, when *Judas Maccabæus* was performed, with Madame Weiss, Mr. Montem Smith, and Mr. P. Cross as principals. Madame Weiss made her first appearance on the occasion since the death of her husband, and it was natural, therefore, that traces of nervousness should be apparent. Her performance, nevertheless, showed her to be in full possession of all those artistic qualities to which she owes her position. Both in the *bravura* air, "From mighty kings," and the very different "Pious orgies," Madame Weiss acquitted herself to the satisfaction of the audience, and marked her re-entrance upon public life as a success.

**READING.**—The members of the Choral Union gave Romberg's ode, *The Transient and the Eternal*, Mendelssohn's "Hear my Prayer," and a miscellaneous selection, in the Town Hall last week. Miss Emily Spiller, Miss Sharp, Mr. Bawley, and Mr. Cross (of Winchester Cathedral), were the principals. Miss Spiller's singing in Mendelssohn's anthem gave evident satisfaction. Mr. E. Birch played, on the organ, the march in Dr. G. B. Arnold's *Ahab*; Master Cole gave Mendelssohn's *Andante* and *Rondo Capriccioso* for pianoforte. Miss Spiller introduced a new song (encored) by Signor Guglielmo (composer of "The Lover and the Bird"). The band played Weber's overture to *Precioso*, and the choir sang the "Chorus of Gipsies," from the same opera. Mr. W. H. Birch was conductor.

**ANDOVER.**—The Choral Society's last concert of the season was given on Tuesday evening at the Town Hall, before a crowded and fashionable audience. The programme consisted of *Judas Maccabæus*, the principal vocalists being Miss Aylward, of Salisbury; Mr. Thomas Hunt, of Her Majesty's Chapel Royal, Windsor; and Mr. Penel Cross, of Winchester. The concert passed off well, and may be reckoned among the society's most successful performances.—*Hampshire Telegraph*, May 2.

**ODHAM.**—On Tuesday evening the Assembly Room was crowded by a highly respectable company at the first concert of the Choral Society. There were about forty performers in the orchestra, who were efficiently conducted by Mr. Knapp, Mrs. Strong presiding at the piano. The first part consisted of sacred music, the second of secular. The concert passed off with success.

**SOUTHAMPTON.**—A correspondent from this place writes to us as follows:—

"Mr. R. Sharpe, organist of All Saints' Church, and conductor of the concerts in connection with the Loan Exhibition of 1866, gave a concert at the Carlton Hall on Wednesday evening the 22nd ult., at which there was a good gathering of the Southampton musical public. The performers included Dr. Arnold, organist of Winchester Cathedral; Messrs. Newby and Robinson, lay vicars; Mr. Cornwall, organist of Romsey Abbey Church; Mr. Belsey March (harpist), Miss F. Roberts, Miss Pringle, and Mr. Montem Smith, together with a well selected chorus consisting of members of All Saints' Church and the Southampton Musical Society. Dr. Arnold's oratorio of *Ahab*, and his motet, 'The Lord is my Shepherd'—sung last year in Winchester Cathedral—were the principal pieces. Both were well sung and proved eminently effective. Dr. Arnold presided at the pianoforte throughout the oratorio selection and the motet, and Mr. Sharpe conducted."

**TORQUAY.**—Signor and Madame Garcia gave an entertainment at the Bath Saloon on Saturday afternoon, the 18th ult. Victor Massé's operetta, *Jeannette's Wedding*, afforded abundant opportunity to the popular artists for exhibiting their vocal and histrionic talent. Madame Garcia created a highly favourable impression in the air, "Speed on, my slender Needle," and also in the "Nightingale" song, with flute *obligato*. The entertainment was highly successful.—The Harmonic Society gave their last concert for the season on the following Monday. The programme included Mr. John Francis Barnett's cantata, *The Ancient Mariner*, and a selection from Handel's *Acis and Galatea*. The principal singers were Miss Bailey, Miss Thorne, Mr. Montem Smith, and Mr. Lewis Thomas.

**DARLINGTON.**—A correspondent writes from this extremely pleasant little town, as follows:—

"The Choral Society have lately given Gounod's *Messe Solenne* and *Acis and Galatea* before a large audience. The band and chorus consisted of about a hundred performers, Miss Anna Hiles, Mr. Wilbye Cooper, and Mr. Lewis Thomas as principals. The performance of the mass calls for no special remark, but that of the serenata (quite a relief) was deserving praise. The choir, especially in 'O the pleasure of the Plains,' left little to be desired. Miss Hiles, in the airs 'Hush, ye pretty Warbling Choir,' and 'As when the Dove Laments,' as well as in the duet with Mr. Cooper, 'Happy we,' sustained the reputation she has gained as one of the best sopranos in the provinces. Mr. Wilbye Cooper in 'Love in her Eyes,' and 'Shepherd, what art thou pursuing,' was well up to the mark; while Mr. Lewis Thomas, in 'O ruddier than a Cherry,' entered thoroughly into the spirit of the song, and elicited a unanimous demand for its repetition. Mr. Marshall, upon whom the management of the Choral Society has devolved, was conductor."

**HUDDERSFIELD.**—An old legal contributor, Mr. T. Duff Short, who is now settled at Huddersfield, has sent us an account of the pianoforte dispute, "*Mellor versus Richardson*," drawn up in the succinct non-particulate style for which he is renowned. We subjoin it *in extenso*:—

"This was application for new trial by plaintiff, to reverse judgment given on former court day.—Mills supported application, which was resisted on part of defendant by N. Learoyd. In February plaintiff sued defendant for £11, balance due on purchase of pianoforte supplied by plaintiff six years since. Defendant's wife at time swore price of instrument was £30. She had paid £21 cash, and £9 allowed for old instrument. Plaintiff swore price of instrument was 33 guineas. £20 cash had been paid, with £9 allowed for old piano, leaving balance £11. Additional evidence showed how, October last, defendant, Ben. Richardson, admitted to employer, George Kelley, that balance was still owing to Mellor, but knew nothing about it, transaction being between his (Ben Richardson's) wife and plaintiff. Defendant's wife repeated evidence formerly given; she had paid £11 on delivery. Plaintiff proved by book that nothing was paid at time, but £5 was paid in one month.—She had been imprisoned one month for felony.—His Honour should rely on statement of Kelley that defendant admitted balance owing, and could not believe evidence of convicted felon; therefore, should give verdict for plaintiff for sum claimed without costs."

**MALVERN WELLS.**—The new organ now in course of erection by Mr. Nicholson, of Worcester, at St. Peter's Church, Malvern Wells, will be

formally opened by a special choral service, on Tuesday morning next at eleven o'clock on which occasion the Lord Bishop of the Diocese will preach, and a collection will be made towards defraying the cost of the organ. It will be in the recollection of our readers, that this fund was originally commenced by a concert given by Mr. Sims Reeves, at Malvern Wells, so far back as September, 1865.

SWANSEA.—The *Cambria* gives a glowing account of a concert recently given here by Miss Annie Edmonds. All we can find room for is a condensed report of it:—

"The annual grand Concert of Miss Annie Edmonds, at the Music Hall, was a decided success. The house was crowded, the area and balconies being filled with the *élite* of the town and neighbourhood. The artists were Miss Annie Edmonds (soprano), Madame Patey (contralto), Mr. Leigh Wilson (tenor), Mr. J. G. Patey (basso), and Mr. Vincent Lewis, R.A.M., pianist and conductor. Miss Edmonds, on appearing to sing "From mighty kings," was received in a manner which testified the feeling entertained for her by the inhabitants of her native town. Being in excellent voice, she sang with a freshness and vivacity which captivated the audience, and the air was loudly redemanded. In the second part, 'Should he upraid' (sung by desire) was given with natural grace and ease, and vociferously encored, the fair songstress being also rewarded with one or two bouquets. Dr. Arne's ballad, 'When daisies pied,' next sung by Miss Edmonds, was one of the most charming pieces of the evening. The effect of this was thrilling. The quartet, 'Good Night,' in which the whole of the artists took part, was capitally given, and brought the concert to a conclusion at a reasonable hour. We congratulate Miss Edmonds upon this great success, for we regard it not only as a tribute paid to her undoubted abilities as an artist, but as a mark of esteem and respect, and as a proof that all classes rejoice in the fact that she has won for herself so distinguished a position."

GUILDFORD.—Madame Arabella Goddard was to give a Pianoforte Recital at this town last night, and another this morning. Our correspondent at Guildford promises us a full account of both.

### REVIEWS.

*The Strain Upraise and The Foe behind, the Deep before.* Two festival hymns. Written by JOHN MASON NEALE. Set to music for the "Book of Praise" hymnal by JOHN HULLAH. [London: Macmillan & Co.]

This setting of the late Mr. Neale's well-known hymns combines chants and chorales after a fashion now becoming popular, but the merit of which is doubtful. It seems to us that in striving to avoid monotony church composers are fast becoming the makers of musical patchwork. Mr. Hullah's music calls for no particular remark. We must point out, however, that his treatment of the word "Alleluia" approaches to the barbaric. Here are some examples:—



*Down by the Willows.* Ballad. Written by J. LAY. Composed by HERMANN EISOLDT. [London: Duncan Davison & Co.]

We have here a melody, accompanied, set to verses, and the whole making up an average ballad.

*The Pianist's Library.* A collection of pianoforte works from the best masters, classical and modern. Edited by BRINLEY RICHARDS. No. 12. [London: R. Cocks & Co.]

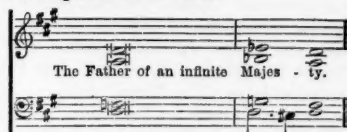
In the present number of his admirable collection of pianoforte music Mr. Richards has given us Dussek's well-known variations on "God Save the Queen." The National Anthem has been "varied" many times since Dussek's day, but never with greater success than that achieved by the famous composer.

*The Banks of Allan Water.* Melody. Transcribed for the Pianoforte by G. F. WEST. [London: R. Cocks & Co.]

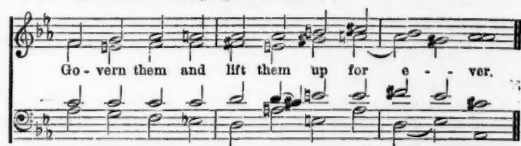
This is a more showy work than the preceding, and is compendiously inscribed to the pupils of C. E. Stephens, Esq., whose capacity for show it thus compliments.

*Te Deum Laudamus and Jubilate Deo*, in A (chiefly chantwise), by J. S. WRIGHT, R.A.M. [London: Novello, Ewer, & Co.]

EVERYBODY tries his hand now-a-days at setting the old Augustinian hymn, "chiefly chantwise," and nearly everybody fails to make a decent job of it. The result of Mr. Wright's effort is neither better nor worse than the average. His music evidently labours hard to be impressive, and yet it is far from satisfactory as a whole. Take this example of misfitting of music to words:—



Why should the statement of a glorious fact be so lugubriously expressed. Then take this as an illustration of what should not be found in a work intended for congregational use:—



We should like to hear an average congregation attempt the above passage, although it is not so difficult as the array of "accidentals" makes it look. Mr. Wright's "Jubilate" we like better. It is easy and effective.

*Where the Bee Sucks.* Melody by Dr. ARNE. Transcribed for the Pianoforte by G. F. WEST. [London: R. Cocks & Co.]

Dr. ARNE's melody is of a character which directly invites what is called "transcription," because, however badly done the transcription may be, some of the beauty of the original will be sure to appear and save it from absolute failure. We are glad to see that Mr. West has not tortured the air, and the result is a work to find acceptance among the lovers of its kind.

*Gems selected from the Great Masters.* (Third series.) No. 13. "He was despised" (*Messiah*). Edited and arranged by G. F. WEST. [London: R. Cocks & Co.]

We object to two or three things in this arrangement of Handel's pathetic air. In the first place the key is changed from E flat to F, for no object apparent to us, while the injury to the effect is but too plain. Next, one of the vocal phrases is treated in the following gratuitous fashion:—



And, lastly, there are "pauses" introduced, of which Handel never dreamt. Has Mr. West no reverence?

*The Eileen Vales.* By ORTO BOOTH. [London: W. Czerny.]

THESE vales are made acceptable by being well printed and having a very pretty picture on the title page.

MUSICAL EDUCATION IN GIRLS' SCHOOLS.—Mr. Giffard, who inspected the middle-class schools of Sussex and Surrey, states that in Girls' schools, as a rule, all the pupils are taught the pianoforte without reference to individual taste or talent. Everything gives way to the piano. Classes are broken up in conformity with the "piano list," and every pupil, musical or unmusical, is compelled to finger the instrument for an hour or so a day. The result is that the pupil acquires manual dexterity, and loses whatever appreciation of time, tune, or harmony she may have originally possessed. This is the only cause Mr. Giffard assigns for the fact that class singing is "invariably found more accurate, in time and tune, in the case of boys than girls." School pianos are generally broken-down instruments, and it is not thought worth while to tune them for the practising of little girls. "None but the most gifted girls," says Mr. Giffard, "can hope their taste to survive the nauseous process to which it is subjected."

## Shaber Silber across the Ballet.

Sm.—That theatrical dancing as an art is gradually ceasing to exist may not in itself be matter for much regret. Even at its best the ballet can claim only a comparatively low rank in the æsthetic scale, while morally its influence can hardly be deemed of a very edifying kind. The graces with which it has been endowed by various imaginative writers exist rather in fancy than reality. Pelagia's dance, for instance, as described by the author of *Hypatia*, "a dance in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motive for a sculptor of the purest school, and the highest physical activity was manifested in perpetual delicate modulations of a stately and self-restraining grace," is very pretty to read about; but the plain prose of the business in our time is, as everybody knows, very different from the poetical ideal. As a matter of fact, the dancing of the stage is extremely limited in its powers of expression, and the essential sensuousness of the performance has a constant tendency to degenerate into something like sensuality. An exceptional genius may, of course, give a higher and more refined tone to this as to any other art, but its general level is always sure to be low. Whatever may be the possible scope of the ballet, there can be no doubt of the fact that since the days of Fanny Ellsler, Heberle, Taglioni, Cerito, and Carlotta Grisi, it has been subject to a steady and continuous decline. About twenty or more years since there was really something like an artistic ballet to be seen in London; even its traditions have now vanished almost as completely as last winter's snow. The grace and expression of the brilliant school, of which Carlotta Grisi was the most famous and fascinating figure, degenerated first into mere meaningless conventionalism—"the laboured intrepidity of indecorum," as Mr. Helps somewhere calls it—and in the present day a still lower deep seems to have been reached. At this moment there is hardly a dozen real dancers on the London stage. Dancing has sunk into a mere affair of half-naked posturing. Girls are engaged solely for their beauty; and their costume is of the flimsiest and scantiest, in order that that beauty (whatever its worth) may be liberally displayed. Under the old system the mere discipline of a long and irksome training, to say nothing of the skill evoked, had a wholesome effect in inspiring a certain degree of self-respect and artistic dignity in the members of the ballet. Moreover, their pay bore some proportion to the length of their schooling and proficiency. But now-a-days the managers pick up pretty girls, without any qualification beyond their good looks, for two or three shillings a night. The degradation which can hardly fail to accompany a consciousness of the shameless exhibition for which they are hired, and the paltriness of their pay, combine to produce results which, considering the temptations of their position, need no demonstration.

A controversy which crops up periodically as to the progress of morals has lately been revived. The kindred question of the progress of taste and refinement is painfully forced upon one by the predominant character of modern amusements. That even the grotesque silliness of the burlesques should fail to satisfy the appetite for vulgar fun, and should be apparently giving place to the drivelling ribaldry of the comic song, suggests melancholy conclusions as to the intellectual degradation of the multitude. But still worse is the favour openly accorded to exhibitions which lay claim to no other attraction than their immodesty. One notorious person, whom it would be an insult to the profession to which she affects to belong to call an actress, was lately advertised as appearing in certain parts which, "in variety of character, action, and costume," afforded great scope for the display of her "remarkable personal beauty and statuesque grace." "The faultless contour" of a young girl, as exhibited in the dangerous evolutions of the trapeze, is the enticement to another theatre. The entertainment which, under the title of *poses plastiques*, the more shameless order of fast men used to seek in obscure corners of the town are now flaunted on the stage of the public theatres. And, to crown all, a lewd dance, which the by no means prudish moral sense of the French has put under the ban of the police, is adopted as the great feature of a brilliant ballet at one of the most popular places of amusement in London. In the low dancing saloons of Paris the police wink at the vivacious obscenity of the Cancan, and those who wish to study it must follow it to its frowy haunts; any theatre would be instantly closed which dared to put it on the stage.\* In London, however, where the public morals are under the enlightened and vigilant protection of the Lord Chamberlain and the justices of the peace, it is openly paraded in the bills of the Alhambra and nightly danced before a crowded audience. In Mdle. Finette's performance there is not the faintest redeeming feature of elegance or artistic skill. Among the common frequenters of the Closerie, or the Valentino, or any other of the Parisian casinos, better dancers might be discovered at any time. The characteristic immodesty

\* Mr. Silver is out in respect of the Cancan at the Paris theatres. Has he never heard of *La Grande Duchesse*?—A. S. S.

of the Cancan is certainly toned down in Mdle. Finette's version, but her capers are nevertheless such as no woman should witness and no man applaud. A correspondent lately suggested that the low character of music-hall entertainments was due to the restraints imposed on them by the present law, which interdicts dramatic performances. If so, we can hardly imagine a stronger argument in favour of more liberal legislation in regard to these establishments than the Cancan ballet at the Alhambra.

Shaber Silber.

Postscriptum.—*Apropos* of Mdle. Pauline Lucca's Zerlina—there are other characters, perhaps, in which Mdle. Lucca's singing is more effective, but there is none in which Mdle. Lucca herself is more charming than in that of the pretty, coquettish, sentimental little chambermaid of the Terracina inn. Her delivery of the legend in the first act—known in English as "On yonder rock reclining"—is highly dramatic. She enters heart and soul into the spirit of the story, and her naïve expression of terror as she describes the quasi-diabolical feats to which the hero of it owes his name is admirable. But it is in the second act that Mdle. Lucca gains her greatest triumph. The scene of the bed-chamber, in which an audience of two or three thousand persons are initiated into the simple mysteries of poor Zerlina's night toilette, is one of the most interesting, and certainly one of the most original, in the whole range of comic opera. How gracefully Zerlina arranges her hair, how prettily she says her prayers before the statue of the Virgin, with what child-like confidence she lays herself down to sleep, and how enchantingly she sings throughout is well known to every opera-goer who has seen Mdle. Lucca in the part. Quite as good, in another style, are Zerlina's waking moments, as exhibited to us by her fascinating representation at the Royal Italian Opera. Nor can anything be better than her reception of her lover, Lorenzo, the little chambermaid's betrothed, arrives, and is reprimanded by her for coming into her room unannounced. He merely remarks that she looks better in her night-dress than in any other costume, and is at once pardoned. This is a striking proof of Zerlina's placable disposition. She is, in fact, one of the most amiable of the whole body of operatic heroines. She neither takes nor gives offence, and is altogether so prepossessing in appearance and so engaging in manner that she would ensure the success of any hotel, considered as a chambermaid, and of any opera, regarded as a singer.—S. S.

## MUSIC RECEIVED FOR REVIEW.

CLARENDON PRESS (Oxford).—"A Treatise on Harmony," by the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., and Professor of Music in the University of Oxford.

MEYER & Co.—"Exeter Hall" for May; "Sister Star," duet, by F. Gevaert; "The Children's Hour," song, by G. B. Allen; "In the summers long ago," song, by Arthur S. Sullivan; "Earth no lasting place," canticle, and "The Fairy Voyage," barcarole—by C. Gounod.

F. PIPER.—"The Choral Cyclopædia," Part 6, and "Wat's Psalms and Hymns," Part 6.

DUNCAN DAVISON & Co.—"Sing, sing," words by Matthew Barr, Esq.; music by Jean.

DEFF & STUART.—"Chant Religieuse," "Danse Cossaque," "Caprice Heroique," and "Air Russe," for the piano, by W. V. Wallace.

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